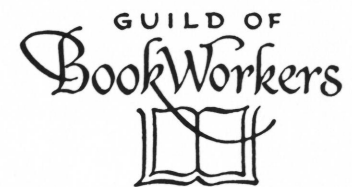


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GUILD OF BOOK WORKERS JOURNAL

Volume XXI

Number 1

Fall 1982



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Published biannually by the Guild of Book Workers, Inc.

A not-for-profit corporation

521 Fifth Avenue, New York, NY 10175

This issue printed 1986

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The Cover: Books on view at the Guild of Book Workers New England Chapter Exhibition in Boston, see page 18. Photograph courtesy of Samuel B. Ellenport.

Editors for this issue: Nicholas T. Smith, Jerilyn G. Davis, Mary C. Schlosser, Caroline F. Schimmel

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ISSN-0434-9245

“ART OF THE BOOK” EXHIBITION, Main Street Gallery, Nantucket,
Massachusetts
July 21-August 3, 1982 / *Julie B. Stackpole*

[The following is less a review than a summation, myself having been not only the organizer of the exhibition, but also a contributor to it.]

An exhibition of fine bindings titled “Art of the Book” appeared at the Main Street Gallery, Nantucket, Massachusetts for two weeks this summer. It was a result of the collaboration between myself and the Gallery owner, Reggie Levine. Having been encouraged and exhilarated by the Guild of Book Workers’ 75th Anniversary exhibition, I wanted to see this trend continue on however small a scale. Mr. Levine, a fine arts dealer who happens also to have a strong interest in the book arts wanted to help promote an interest in and awareness of bookbinding as a fine art among his gallery public. The summer before I had made a beginning with an exhibition of my own bindings at the Gallery. The interest aroused by my exhibition encouraged us to plan an exhibition of several binders’ work for the next year. With that, the Nantucket public would be able to see for themselves that fine binding is not a phenomenon unique to Julie Stackpole, but is being practised by many different binders all over the country.

The show was invitational only; lack of time and help forbade jurying work. I compiled a list of desirable binders to invite, mostly using the GBW 75th exhibition as a guide. The enforced smallness of the exhibition limited the number of entries, but eighteen binders were invited to contribute one or two pieces and half of them finally participated. Vague ground rules were that the participants be practising professionals and members of GBW, and that their entries be more creative than otherwise. I feel that professional bookbinders need to be encouraged as much as possible and also to be shown that membership in GBW has some value to them. In addition, the East Coast audience needs a strong and continual indoctrination into the fact that bookbinding can be something other than what is found on rare books or family Bibles. Because the Main Street Gallery is a commercial art gallery, the binders were also requested, if possible, to send work that could be sold, and indeed four-fifths of the entries were for sale.

The show consisted of fourteen bindings by eight artists, plus two pieces of calligraphy. The bindings in the show demonstrated quite a range of styles, reflective not only of the individual binders’ tastes but also, it appears to me, of their training whether French, German, English, or American-mixed. Con-

sistently, however, there was a laudable relationship between the contents and style of the books and the bindings on them.

Looking the least like the traditional conception of bookbinding, those bindings employing a lavish use of onlays and color elicited the most attention. Lage Carlson's two entries, *A Child's Garden of Verses* and Emerson's *Essays*, featured feathered onlays in a rich painterly fashion. Heinke Pensky-Adam's *Reineke Fuchs* used onlays and tooling for a semi-abstract pictorial effect that was nicely continued with collages of paper on the flyleaves. Her magnificent *Chicago Lyric Opera* (which appeared in the GBW 75th) is splendid with its incredible wealth of onlaid, inlaid, and tooled details. Jean Gunner combined brilliant colors and precise floral leather inlays to make *Hortus Floridus* truly vibrant. My binding of *Der Kubelreiter* attracted attention with the bold statement on its front board of combined leathers, onlays, and sculptured-board relief.

Though less flamboyant, the other bindings in the show got their fair share of attention. Eleanore Ramsey interpreted *Mother Goose* simply but beautifully using sterling-silver flying birds inset into a dark blue Levant cover. Her *As No Storm* was quite different, with a modernistic assemblage of purple, blue, and gray abstract shapes on black chagrin. Jeannie Sack's gold and palladium line tooling enhanced the beauty of the green Oasis goatskin on *The Green Pastures*.

Another group of bindings depended on the beauty or interest of their materials for their effect. Ben Alterman constructed his *Wedding Album*, for instance, with shimmering boards of bleached poplar burl, and matted pages and interleaves of beautiful natural linens, rag mounting board, and Japanese paper. *Stories, Fables, and Other Diversions*, bound by Jeannie Sack, was unusual for the use of thin cork for its endpapers and onlaid onto the covers.

To show that a fine binding needn't be all leather, Heinke Pensky-Adam's *Kurt Londenburg* was a decorated-paper binding (with leather edges) whose restrained but artistic image perhaps helped to bridge the gap between bookbinding and flat-paper art. Unfortunately, we had no other examples of alternative bookbinding mediums, such as vellum or cloth, in the exhibition.

Joseph Newman's two entries were closest to the general notion of traditional bookbinding and must have reassured those viewers who felt bewildered by the array of untraditional bindings in the exhibition. *Earlier Cambridge Stationers and Bookbinders* was a historical binding, recreating a sixteenth-century structure and tooling pattern. However, in that this reflected the subject of the book, it can be said to be both appropriate and creative. *Bibliopegy in the U.S.* has a very pleasant binding tooled and onlayed in a geometric design.

The sole examples of that art in this show, Fritz Eberhardt's two calligraphic pieces were large matted or framed quotations. Their penmanship was nicely designed and executed and either of the texts, one exhortative and the other satirical, would appeal for wall hanging.

"Art of the Book" 1982 can certainly be pronounced successful in that it demonstrated to an amazed (though limited) public that there is a nice variety of bookbinders actually working out there in America, not only skillfully but creatively, and that bookbinding need not be limited to historical styles, rare books, or restoration. Significantly, not a single Bible appeared in the exhibition.

Reggie and I are extremely pleased with the results of our invitational gamble. Without exception the craftsmanship as well as the creativity was up to par. An additional benefit of having exhibitions even of limited impact like this one is that it encourages binders to produce and have on hand bindings suitable for being shown.

I have received a lot of comment from many people about the exhibition, and although the exposure here on Nantucket was doubtless limited, it has started the ripples of creative-binding interest radiating out from our part of the pond. Despite a lack of billfold encouragement this time, we are already planning to continue the impetus with another Art of the Book show at the Main Street Gallery next summer. Hopefully, other small exhibitions will pop up around the country too, perhaps even coordinated with each other. Thus in small ways we can expand the interest of the public in bookbinding as a fine art.

CHECKLIST OF THE EXHIBITION

Dimensions are in inches, height preceding width and depth.

1. BENJAMIN ALTERMAN – MT. HOLLY, NJ

Studied with Laura Young, NY; workshops with Philip Smith, Gérard Charrière, Bernard Middleton, H. Nakazawa, Gary Frost, Don Guyot, and others.

Wedding Album. Bleached poplar burl on maple core boards, Niger goatskin spine; Cotlin cloth concertina hinges with museum mounting board, Stonehenge mats, and Natsumi interleaves.

12½ × 12½ × 3. Drop-back box.

2. LAGE ERIC CARLSON – SAN FRANCISCO, CA

Studied at the University of Washington, Capricornus School of Bookbinding and Restoration; workshops with Stella Patri, Barbara Hiller, Philip Smith, Bernard Middleton, and others.

A. *A Child's Garden of Verses*, Stevenson. Tuscanny Alley, 1982. Groove joint; orange-tan and brown Niger goatskin, feathered onlays of multi-color Niger goatskins, domed inlay of embroidery; gray Ingres endpapers. 10¼ × 6¾ × 1⅞. Drop-back box.

B. *Essays*, Emerson. San Francisco, Limited Editions Club, 1934. Tight joint; russet and beige Niger goatskin with multi-colored Niger onlays; Turkish marble endpapers with multi-color leather joints.

13¾ × 9½ × 1½. Drop-back box.

3. FRITZ EBERHARDT – HARLEYSVILLE, PA

Studied at the Academy of Graphic Arts, Leipzig, and at the School of Arts and Crafts, Offenbach.

A. "And these few precepts . . ." Red and black ink on handmade paper. 20 × 24½ (24 × 29 framed).

B. "When a man teaches something he does not know . . ." Red and black ink on cream paper. 8¾ × 11 (11 × 13 matted).

4. JEAN GUNNER – PITTSBURGH, PA

Studied bookbinding and related subjects at the Epsom E. Ewell School of Art, England, 1962-67; studied restoration under Carolyn Horton upon

coming to the U.S. in 1969; bookbinder/conservator at the Hunt Institute, 1972 to present; teaches bookbinding/conservation privately and at Carnegie-Mellon University.

Hortus Floridus, Vol. II, Crispijn Van de Passe. England, Cresset Press, 1928-29. Brilliant green Niger goatskin tooled in gold and blind with inlays and onlays of multi-colored Niger; purple and yellow Japanese endpapers. $7\frac{1}{2} \times 11\frac{1}{2} \times 1$. Drop-back box.

5. JOSEPH NEWMAN – BEVERLY FARMS, MA
Studied at Harcourt Bindery, Boston.

A. *Bibliopegy in the United States & Kindred Subjects*, William Loring Andrews. New York, Dodd, Mead & Co., 1902. Sewn with raised bands; red Niger goatskin with tan onlays, gold and blind tooling in geometric pattern; marbled endpapers with red Niger joints. 9×6 . Drop-back box.

B. *The Earlier Cambridge Stationers & Bookbinders*, George J. Gray. Oxford University Press, Bibliographical Society, 1904. Sixteenth-century binding style; covered in green Niger goatskin with a modernized sixteenth-century diaper pattern tooled in gold; off-white handmade paper endpapers. $11 \times 9 \times 1\frac{3}{8}$. Drop-back box.

6. HEINKE PENSKE-ADAM – SKOKIE, IL
Studied in Germany and with Carolyn Horton & Associates, NY.

A. *Kurt Londenbergs Bucheinbande*, Klingspor Museum. Reinforced case-binding style; decorated dark gray paper with orange, yellow, blue, black ink; black Niger goatskin edges; tooling in silver on spine and on front flyleaves and hinge; black cloth doublures and hinges, rose paper flyleaves. $10 \times 7\frac{3}{4} \times \frac{5}{8}$. Acetate wrapper.

B. *Lyric Opera of Chicago*, Chicago, 1979. Tight joint; orange Niger goatskin tooled in blind and gold and with multi-colored onlays and inlays of leathers and silver foil; black endpapers. $12\frac{1}{8} \times 10\frac{1}{4} \times 1\frac{1}{4}$. Drop-back box.

C. *Reinecke Fuchs*, J.W. Goethe. Offenbach a. M., Kumm Verlag, 1962. Tight joint; russet Niger goatskin with tooled and feathered onlays of semi-abstract wolf in landscape, gold and blind tooling; jade-green paper doublures, white paper flyleaves with green paper appliques and gold tooling, leather hinges. $12 \times 9\frac{5}{8} \times 1$. Drop-back box.

7. ELEANORE RAMSEY – SAN FRANCISCO, CA
Studied with Barbara Fallon Hillier.

A. *As No Storm, or the Any Port Party*, Johanna Drucker. Rebis Press, 1975. Tight joint; black chagrin goatskin with onlays of gray chagrin and purple and blue Levant goatskin, in abstract geometric design; gold and blind tooling; blue ultrasuede flyleaves, gray Ingres doublures, black leather hinges. $10\frac{1}{2} \times 8\frac{1}{2}$. Marble-paper covered slipcase.

B. *Mother Goose*. Illustrated by Philip Van Aver. San Francisco, Grabhorn-Hoyem Press, 1970. Tight joint; full dark blue Levant goatskin tooled in palladium with sterling-silver inlaid birds; marbled endpapers by Claude Del Pierre. $11 \times 9 \times \frac{1}{2}$. Chemise and slipcase in Levant and marbled paper.

8. JEANNIE SACK – SAN FRANCISCO, CA

Studied with Barbara Fallon Hiller.

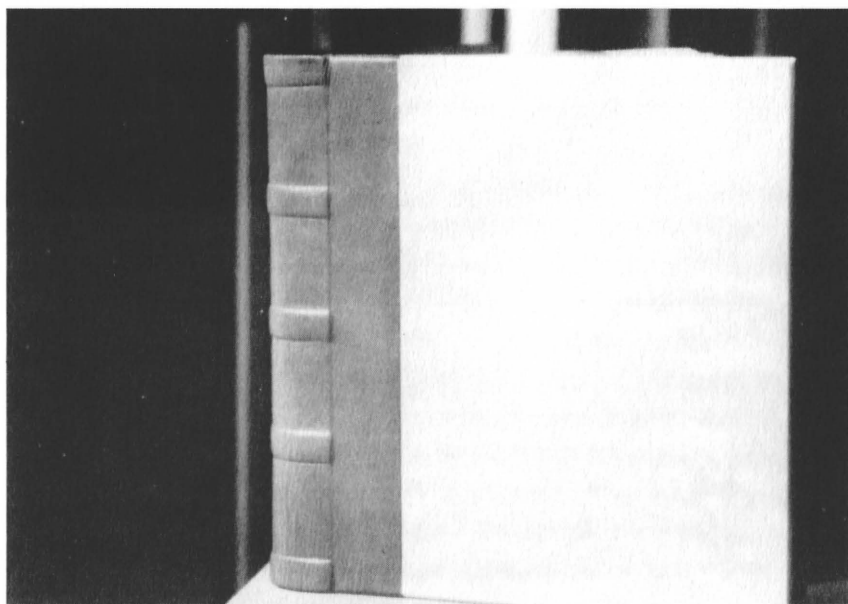
A. *The Green Pastures*, Marc Connelly. Illustrated by Robert Edmond Jones. Farrar & Reinhart, 1930. Limited edition of 550 signed by author and illustrator. Tight joint; full green Niger goatskin, tooled in gold and palladium lines; paste-paper endpapers by the binder, leather hinges. $11\frac{1}{4} \times 8\frac{5}{8} \times \frac{7}{8}$. Slipcase.

B. *Stories, Fables, and Other Diversions*, Howard Nemerov. Boston, Godine, 1971. Bradel binding (groove joint); brown chagrin goatskin with onlays of cork; gold-tooled title; cork endsheets. $9\frac{1}{2} \times 6\frac{1}{8} \times \frac{3}{4}$.

9. JULIE B. STACKPOLE – NANTUCKET, MA

Studied with Kathryn Gerlach; in Ascona, Switzerland; Camberwell School of Art and Crafts, London; and with Roger Powell.

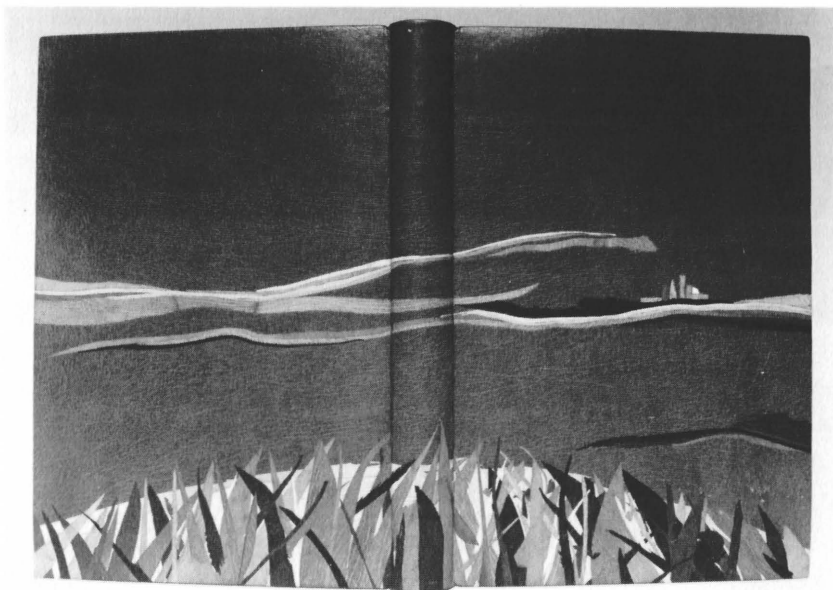
Der Kubelreiter, Kafka. Vermont, Janus Press, 1976. Tongue and groove joint; blue and gray Niger and Levant goatskins over sculptured boards, onlays of Levants and alum-tawed pigskin, tooled in palladium and blind; silver tea-chest paper doublures, leather hinges, indigo Japanese paper flyleaves. $13 \times 11\frac{3}{8} \times \frac{7}{8}$. Drop-back box.



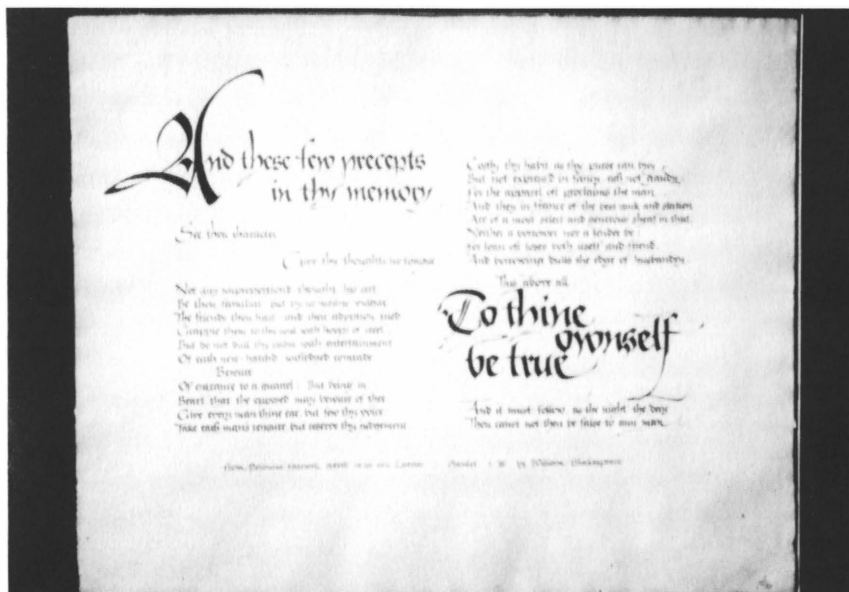
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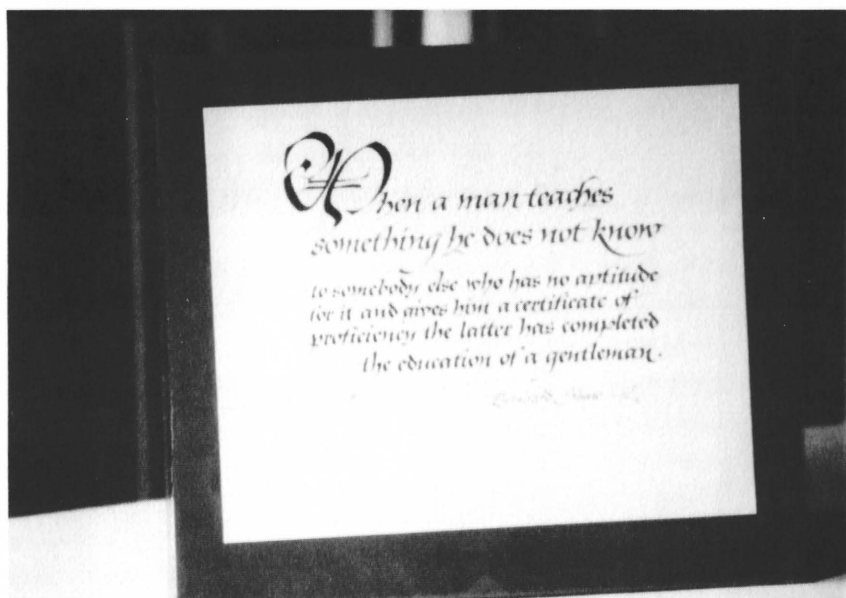
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2B



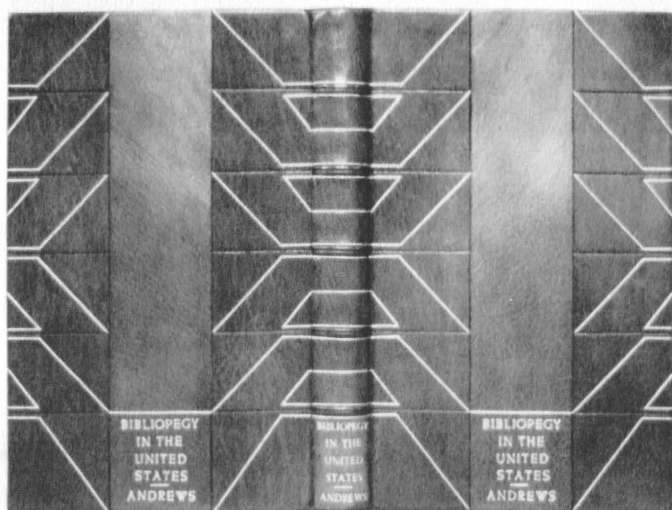
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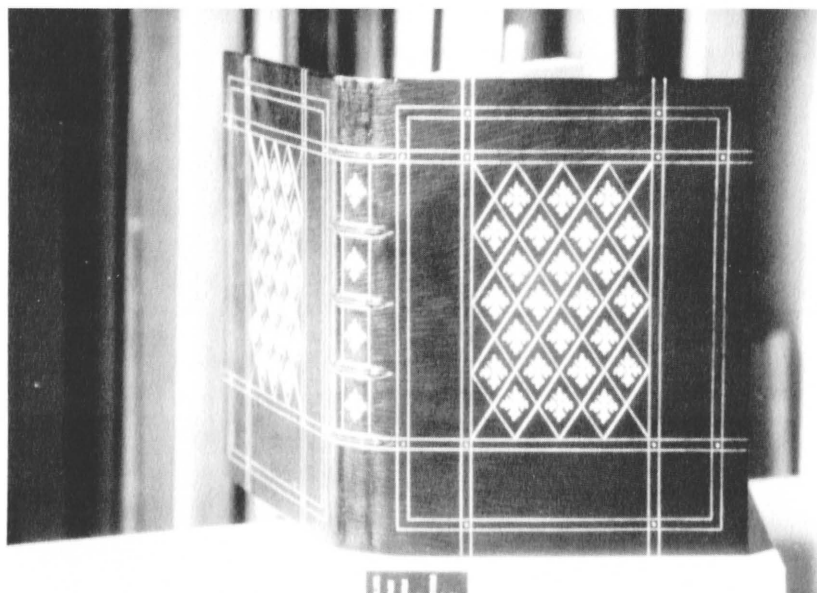
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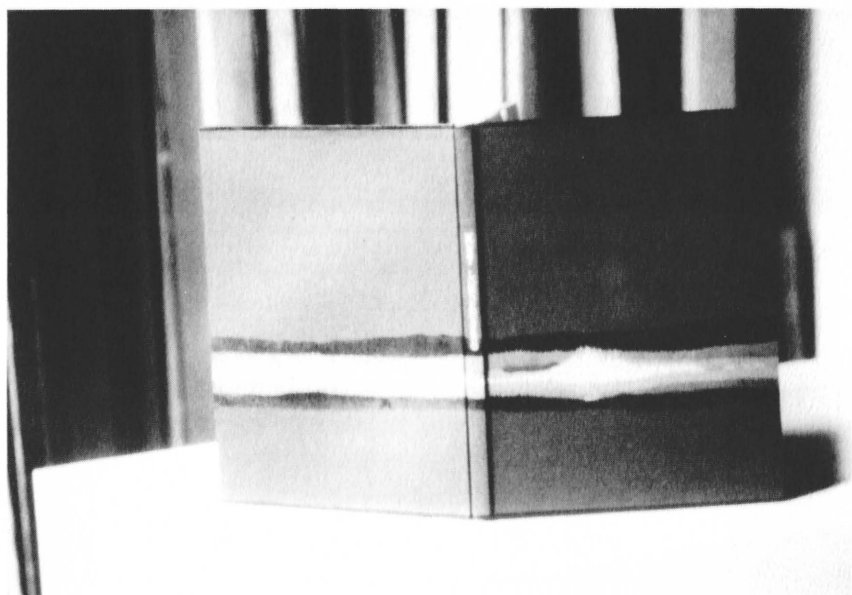
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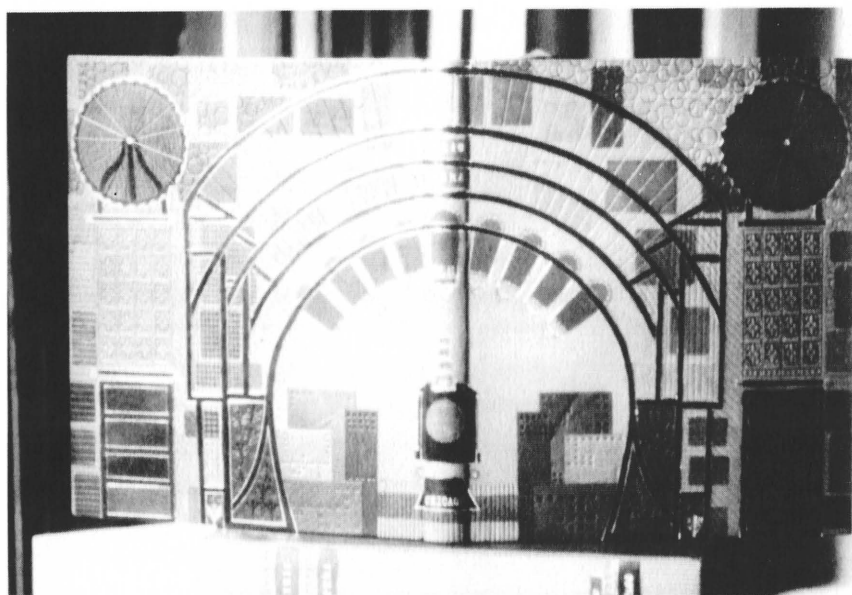
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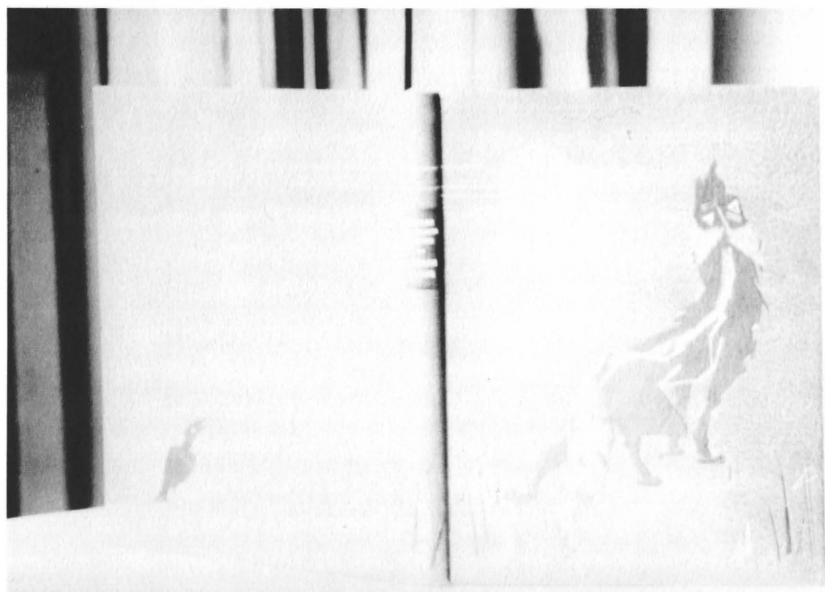
5B



6A



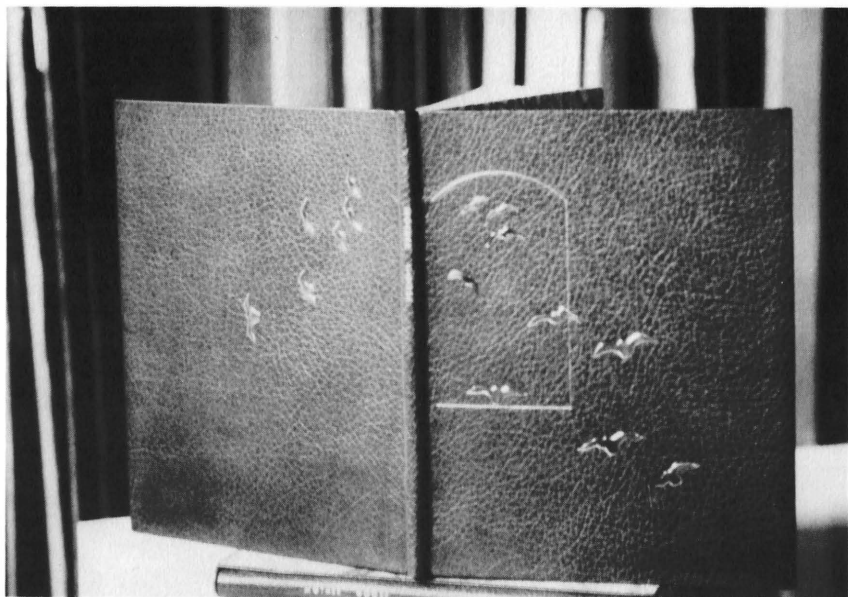
6B



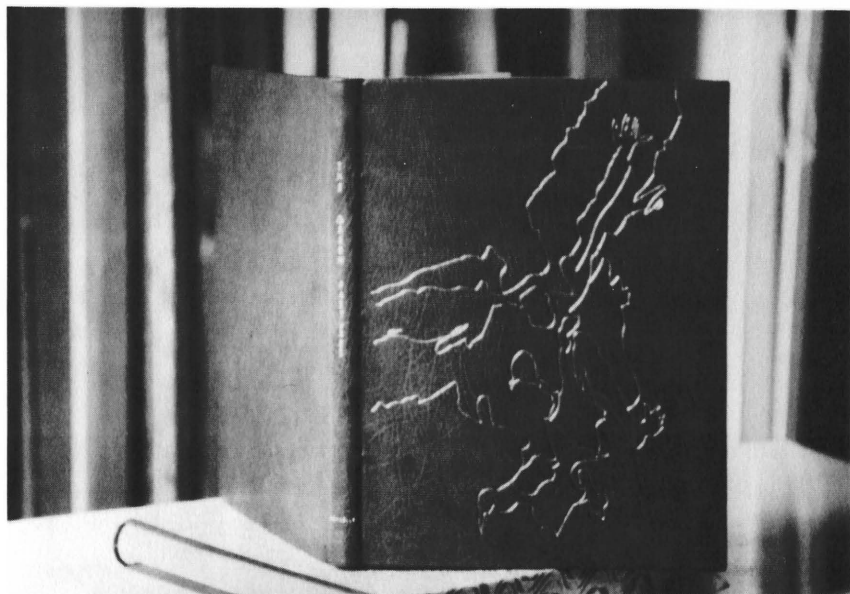
6C



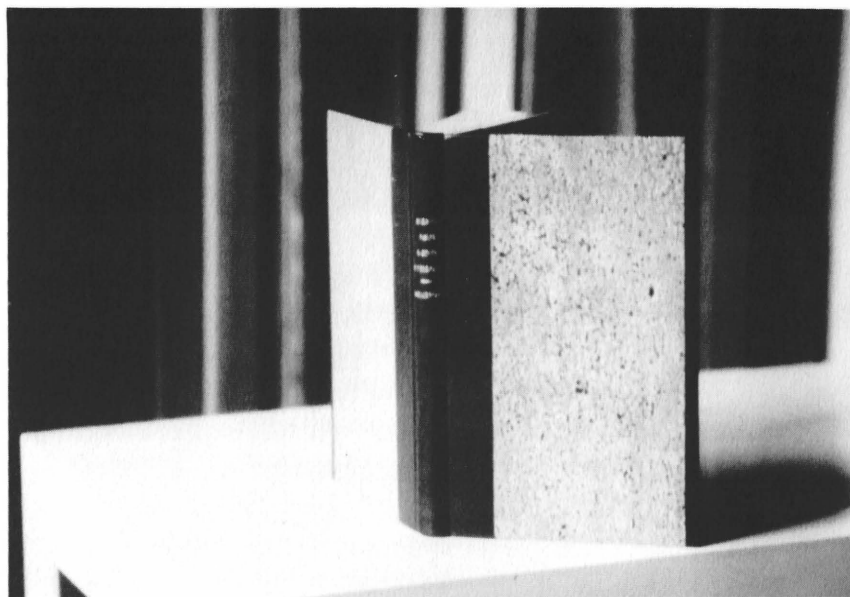
7A



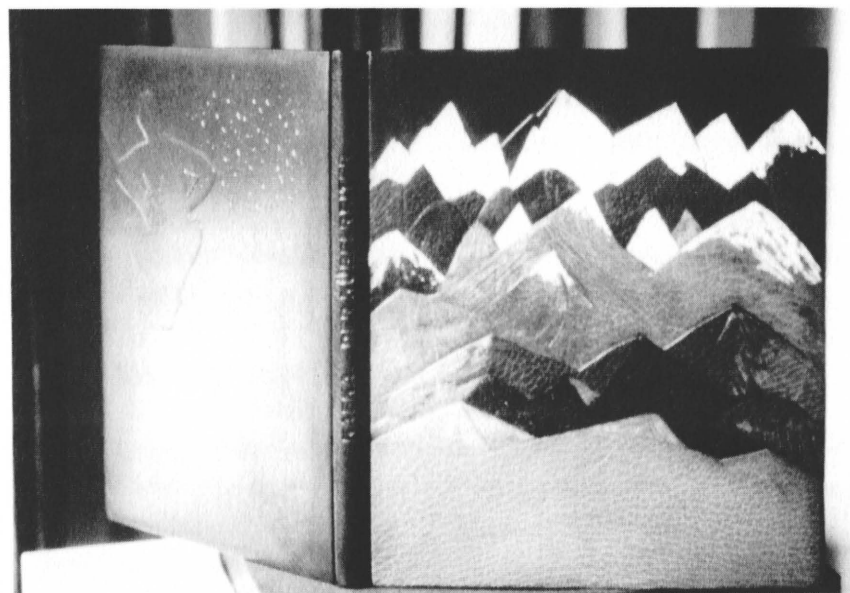
7B



8A



8B



9

THE GUILD OF BOOK WORKERS, NEW ENGLAND CHAPTER,
FALL EXHIBITION, Bromer Booksellers, Boston, November 1-26, 1982

Prefatory Note

During the past decade one can trace with pleasure the growth of interest in binding and the book arts throughout America. This is especially so in New England where there has long existed a tradition of knowledgeable responses to the development and appreciation of the book arts. The creation and vitality of the New England Regional Chapter of the Guild of Book Workers is a testament to this spirit.

In 1978 a small group of binders centered around Boston began meeting to share information about techniques and supplies, to help arrange workshops, and simply to socialize and expand friendships. As mutual respect grew, and limited discussions gave way to open exchanges, it became clear that there was a need to include as many people as possible in these activities. The problems were the usual ones: space, money, and organization. As most members of this small group belonged to the Guild, it was hoped that the national organization could provide the means to accomplish much of what was necessary.

In 1980 the New England Regional Chapter was formalized in its existence, receiving support, encouragement, and financial assistance from the Guild. And if the purposes of a chapter are to meet on a regular basis, share information and experiences, and offer healthy and constructive environments for ideas and criticisms, the chapter has already proven itself a success. The focal point of the chapter remains Boston. Yet meetings over only a two year period have been as far afield as Vermont and New Haven, with many points in between.

The regional chapter has members with all degrees of skill and expertise, from interested amateurs to professionals. Apparent among the membership is a spectrum of taste and philosophical approach, from the most traditional to the *avant garde*, which sees the concept of the book not only as a traditional blend of conceptualization and utility united through sound craftsmanship, but also as a means by which the binder/bookworker can rise above the levels of craft into the realm of art, using the book as an object whose physical properties become subordinate to the most abstract elements of design, personal statement, or visual and tactile enhancement.

This first New England regional exhibit is not a competition. Its purpose is to continue to share with others the work and ideas being created and discussed among active bookworkers in our region. The range of work presented is from those just entering the craft to those who have long been a part of it. The scope of ideas and approaches to binding vary and yet, I think, reflect a continuing major commitment from our members to the traditions of our common craft more than to the idea of drama and artful contrivance. It is the strong basis in the striving for exemplary technique that forms a strong common thread among the members of our region.

I raise a toast to the spirit of comradeship and friendship which has made this exhibit a first expression of our region's willingness to share with its members trials and triumphs, criticisms and support.

*Samuel Ellenport, Chairman
New England Regional Chapter*

Exhibition Committee: David Bourbeau, Chairman; Doris Freitag, Peter Geraty, Joseph Newman, Ann Russo

Introduction

The art of the book holds a special fascination. It is a delight to read the classics or modern poetry from a beautifully made volume. Our endless search for finely printed or calligraphed texts produced on handmade papers or vellum and housed in suitable, often luxurious bindings has taken us from the sixteenth to the twentieth century in our pursuit of the masterpieces of fine printing. From Aldine to Ashendene, Elzevier to the Art Nouveau designs of Elston; Didot and Bodoni of the eighteenth century to the Doves Press and Officina Bodoni of more recent times — all the great printers have been appreciated. We experience the books from the 1890's Kelmscott Press of William Morris with the same sense of pleasure as those from Walter Hamady's modern Perishable Press, a misnomer for what appears to be a permanent influence on American printing.

Indeed, we are blessed with numerous examples of excellence in design and printing from Europe, Great Britain and the United States. It is apparent, however, that until quite recently the binder had not assumed an equally creative role in the Anglo and American book arts. The Europeans, especially binders from France, Belgium and Germany, have continuously produced bindings in this century which were appropriate to the art and tastes of the period, but American and British binders remained somewhat in the background until the 1960's.

In the past two decades, modernistic and abstract bindings have added a wonderful dimension to the already accomplished sphere of traditional binding. We have now entered upon the exciting world of "designer bindings." Colin Franklin's preface to the 1974 Designer Bookbinders Show named these art works "private bindings." How appropriate to correlate the artistic designs of the great printers and typographers who create private press books with the achievements of the binder who explores new ground to execute a work of art in a private binding. Happily also, edition bindings are being given the attention they deserve.

During the past decade, we have been part of consciousness raising in Bookbinding as Art. Conservation of older volumes has become a priority for libraries, collectors and booksellers. We all seek the workmanship of skilled restorers. Of late, too, we have personally invited American and British binders to design a unique artistic binding for various examples of private press books. The results have been joyful, each a welcome surprise.

Designer bindings have so sparked an interest in this country that exhibitions from coast to coast have been mounted. The current exhibit in our shop is the first of its kind in Boston. As promoters and patrons of the book arts, we have a sense of pride in exhibiting the creative products of the members of the New England Chapter of the Guild of Book Workers. We believe strongly that the "Ideal Book" did not die with William Morris. Each day, dedicated printers, papermakers and binders produce ideal books, and it is with great commitment that we offer these new volumes together with their predecessors.

Anne and David Bromer

Check List of the Exhibition

All work in the exhibition has been completed within the past two years. Dimensions are in inches, height preceding width and depth.

1. CAROL J. BLINN – EASTHAMPTON, MA
A. Arno Werner / One Man's Work
[Warwick Press: Easthampton, Massachusetts, 1982.]
Designed & printed by Carol J. Blinn; bound by her & Arno Werner using paste paper made by the printer in an edition of 200.
 $7\frac{3}{4} \times 5\frac{1}{4} \times \frac{1}{2}$

B. The Bridge
Hart Crane. [Limited Editions Club: N.Y.C., 1982.]
The original brush & comb paste paper by Carol Blinn, with the offset reproduction by Meriden Gravure Co.
2. JOANNE BLISS – DANBURY, CT
The Cask of Amontillado
E.A. Poe. [Godey's Lady's Book: Philadelphia, 1846.]
Brown goat; blind & gold tooling; gilt edges.
 $10 \times 6\frac{1}{2} \times \frac{3}{8}$
3. BARBARA BLUMENTHAL – NORTHAMPTON, MA
Beasts from Belloc
Hilaire Belloc: Printed & illustrated by Sarah Chamberlain.
[Chamberlain Press: Portland, Oregon, 1982.]
One of twenty-five deluxe copies; rust goat spine; three-color printed paper sides.
 $6\frac{3}{4} \times 5\frac{1}{4} \times \frac{1}{2}$
4. GILLIAN BOAL – ANDOVER, MA
The Art of Papermaking
Joseph De Lalande. [Ashling Press: Ireland, 1976.]
Brown leather; gold tooling; silk headbands.
 $14\frac{1}{2} \times 10\frac{1}{2} \times 2$

Not Illustrated
5. DAVID P. BOURBEAU – EASTHAMPTON, MA
An Odd Bestiary

Edited by Laurie Block; illustrated by Alan James Robinson; Calligraphic brush initials by Betse Curtis.

[Cheloniidae Press: Easthampton, 1982.]

One of sixty bound in this manner; crimson Niger goat; raised borders & panels; blind tooling & stamping; silk headbands.

$13\frac{1}{2} \times 10 \times 1$

6. ANNABELLE SIMON CAHN – NEW HAVEN, CT

The Graphic Arts: A Treatise on the Varieties of Drawing, Painting & Engraving.

Philip Hammerton. [Macmillan: New York, 1882.]

Pewter & maroon leather; blind tooling.

$13 \times 9 \times \frac{3}{4}$

Not Illustrated

7. LAGE CARLSON – NEW HAVEN, CT

Essays

Ralph Waldo Emerson: Printed by John Henry Nash

[Limited Editions Club: New York, 1934.]

Full Niger goat in greens & browns; edges – Armenian bol; silk headbands.

$13\frac{3}{4} \times 9\frac{1}{2} \times 1\frac{1}{2}$

8. ANGELA CHAPNICK – NORTH HAVEN, CT

The Library of Great Painters – Renoir

Walter Pach. [Harry Abrams: New York, n.d.]

Dark green Morocco with onlays; top edge gilt; silk headbands.

$13 \times 10 \times 1\frac{1}{2}$

Not Illustrated

9. CATHERINE BADOT COSTELLO – BOSTON, MA

A Woman's Reliquary

T.M. MacGlinchey. [Ireland, 1971.]

Burgundy Morocco & handmade paper; silk headbands.

$7\frac{3}{4} \times 5\frac{1}{2} \times \frac{1}{2}$

10. JOHN E. CRAIB, JR. – NEWBURYPORT, MA

Poème

Stephane Mallarmé.

[Editions de la Nouvelle Revue Française: Paris, 1914.]

Black Niger goat; leather cable inlays on front panel; watercolor end-sheets; striped leather headbands.

$13 \times 10 \times \frac{3}{4}$

11. SARAH CREIGHTON – EASTHAMPTON, MA

Fleurion Anthology

Edited by Sir Francis Meynell & Herbert Simon.

[David R. Godine: Boston, 1979.]

Full yellow Niger goat; gold tooling; silk headbands.

$11\frac{1}{4} \times 9 \times 1\frac{5}{8}$

12. KARL EBERTH – BOSTON, MA

Man Does, Woman Is

Robert Graves. [Cassell & Company: London, 1964.]

Green Niger goat with colored Niger onlays; blind & gold tooling; graphite & gold top edge; silk headbands.

$8\frac{1}{2} \times 5\frac{3}{4} \times \frac{3}{4}$

13. SAMUEL B. ELLENPORT – BOSTON, MA

Jewel Box

Full Morocco with onlays; fall back construction; silk and leather stamped in gold. Designed as a presidential gift with a facsimile signature of Nancy Reagan.

$6\frac{1}{2} \times 3\frac{3}{4} \times 1$

14. RICHARD FRIEDER – PROVIDENCE, RI

Moby Dick

Herman Melville. [W.W. Norton: New York, 1976.]

Green Niger goat with natural goat "crumpled" onlays; blind & black tooling; top edge gilt; silk headbands.

$9\frac{1}{2} \times 6\frac{1}{2} \times 2$

15. PETER GERATY – BROOKLINE, MA

Trozo de Piel

Pablo Picasso. [Bow & Arrow Press: Cambridge, 1979.]

Black Niger goat with natural goat onlay; blind stamping; top edge gilt.

$11\frac{1}{2} \times 7\frac{3}{4} \times \frac{3}{4}$

16. KATHRYN GERLACH – SHAFTSBURY, VT

Guest Book

Full parchment; gold tooling; headbands.

$13 \times 10\frac{3}{4} \times 1$

Not Illustrated

17. SARA HAINES – BOSTON, MA

In and Out of the Garden

Sara Midda. [Workman Publishing: New York, 1981.]

Green Morocco with inset embroidered panel; silk headbands.

$8\frac{1}{4} \times 6\frac{1}{4} \times \frac{3}{4}$

18. FAITH HARRISON – EASTFORD, CT
Marbled Papers, 1982
 One Turkish Stone; one combed Dutch; in two-sided wood-framed glass box.
 $19 \times 15 \times 1$

19. DANIEL E. KELM – EASTHAMPTON, MA
Fear and Trembling
 Soren Kierkegaard. [Princeton University Press: Princeton, New Jersey, 1941.]
 Black & red Niger goat; all edges alternating black & gold; gold & color tooling; silk headbands.
 $7\frac{1}{2} \times 4\frac{1}{2} \times 1\frac{1}{4}$

20. THOMAS LYMAN – SOUTH ORLEANS, MA
Biography of a Mountain Gorilla
 Lorle K. Harris. [Putnam: New York, 1981.]
 Blue Niger goat with green & white paper inlays; gold stamping; silk headbands; dyed & waxed edges.
 $9\frac{1}{4} \times 7 \times \frac{1}{2}$

21. MARTINA MIKULKA – SOMERVILLE, MA
Dust
 Garry Williams
 Calligraphed 1982; ink on English handmade paper.
 20×30

22. JOSEPH NEWMAN – BEVERLY FARMS, MA
The World I Breath
 Dylan Thomas. [New Directions: California, 1939.]
 Dark blue Niger goat with gray, green & brown goat onlays; gold tooling; silk headbands.
 $9 \times 6 \times 2$

23. GISELA NOACK – NORTHFORD, CT
Early Italian Engravings from The National Gallery
 Levenson, et al. [Washington, D.C., 1973.]
 Non-adhesive conservation binding in burgundy Morocco & beech boards; blind tooling; linen headband.
 $11\frac{1}{2} \times 9 \times 3$

24. GRAY PARROT – EASTHAMPTON, MA
The Life Work of Dard Hunter
 Dard Hunter, II. [Mountain House Press: Chillicothe, Ohio, 1981.]

Full native dyed red Niger goat; one of fifty deluxe; gold & blind tooled; silk headbands.

$17\frac{1}{2} \times 12\frac{3}{8} \times 2\frac{5}{8}$

25. ALAN JAMES ROBINSON – EASTHAMPTON, MA

An Odd Bestiary

[Cheloniidae Press: Easthampton, 1982.]

Illustrations from the book. Five of the twenty-six wood-engravings printed from the original blocks; framed together.

26. ANN K. RUSSO – MEDFIELD, MA

Blank Book

Limp vellum non-adhesive conservation binding; linen headband.

$9\frac{3}{8} \times 5\frac{5}{8}$

27. NANCY CARLSON SHROCK – BRIGHTON, MA

Convenient and Ornamental Architecture

John Crunden. [J. Taylor: London, 1805.]

Conservation binding.

$11\frac{1}{4} \times 8 \times 1\frac{1}{4}$

28. MOTHER AGNES SHAW O.S.B. – BETHLEHEM, CT

Breviarium Monasticum

Lettered and illuminated by Mother Agnes Shaw.

Black calf with *cuir cisele* tooling; silk headbands.

$13 \times 10\frac{1}{2} \times \frac{5}{8}$

29. CAROL J. SIMPSON – NORTH BERWICK, ME

A Manual of the Art of Bookbinding

James B. Nicholson. [Henry Carey Baird: Philadelphia, 1856.]

Brown calf with red Morocco label; gold & blind tooling and stamping; silk headbands.

$7\frac{3}{4} \times 5 \times 1$

Not Illustrated

30. JULIE BEINEKE STACKPOLE – NANTUCKET, MA

Poems by Gerard Manley Hopkins

[The Folio Society: London, 1977.]

Emerald green Niger goat; gold & blind tooling; top edge gilt; silk headbands.

$8\frac{5}{8} \times 5\frac{5}{8} \times \frac{7}{8}$

31. ARNO WERNER – HADLYME, CT

Kaethe Kollwitz/Drawings

Herbert Bittner. [London, 1969.]

One of an edition of one hundred bound in this manner; Full calf vellum; graphite top edge; signature on front cover stamped in gold.

Not Illustrated

32. KATHLEEN WICK – BOSTON, MA

The Court of Flora

Illustrated by J.J. Grandville

[George Braziller: New York, 1981.]

Dark green Chagrin with colored onlays.

10½ × 7¾

Not Illustrated

33. DEBRA VOGINI – BANTAM, CT

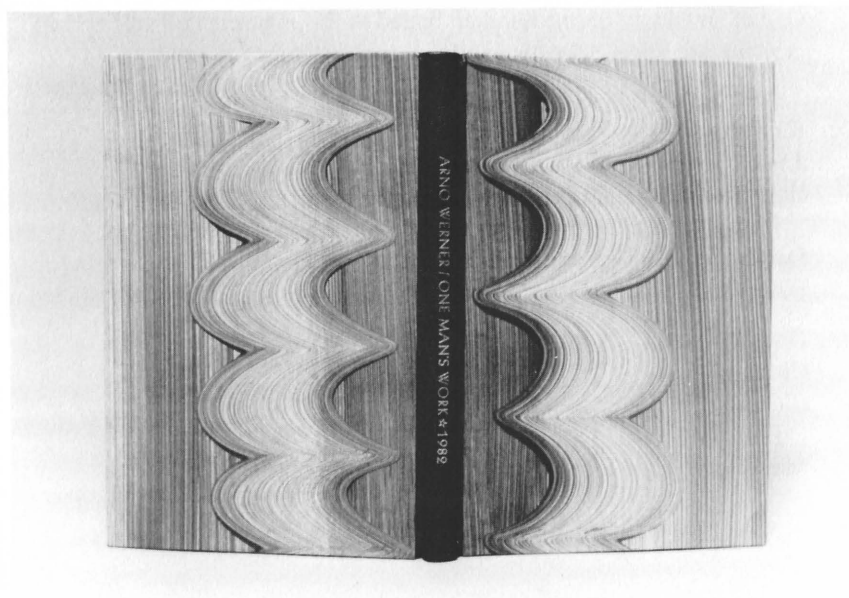
Circia

Illustrated by Barry Moser

[Privately printed for Gray Parrot, 1978.]

Mauve calf; gold tooling; gold top edge; silk headbands.

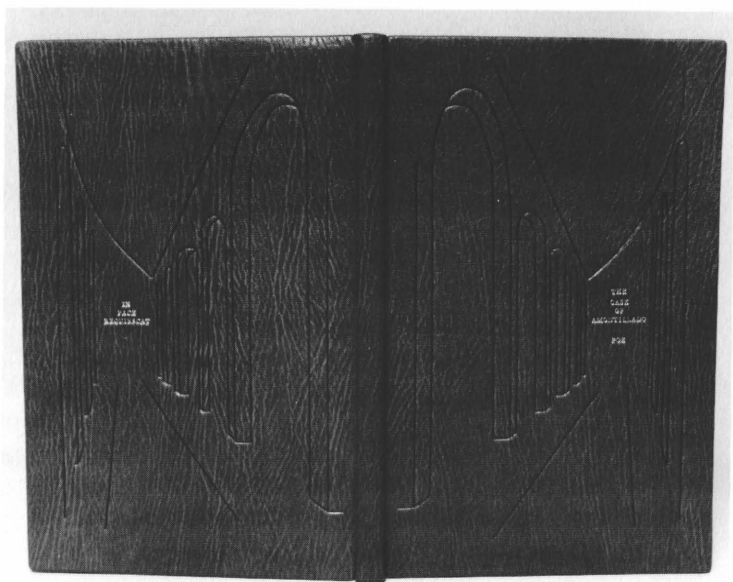
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1A



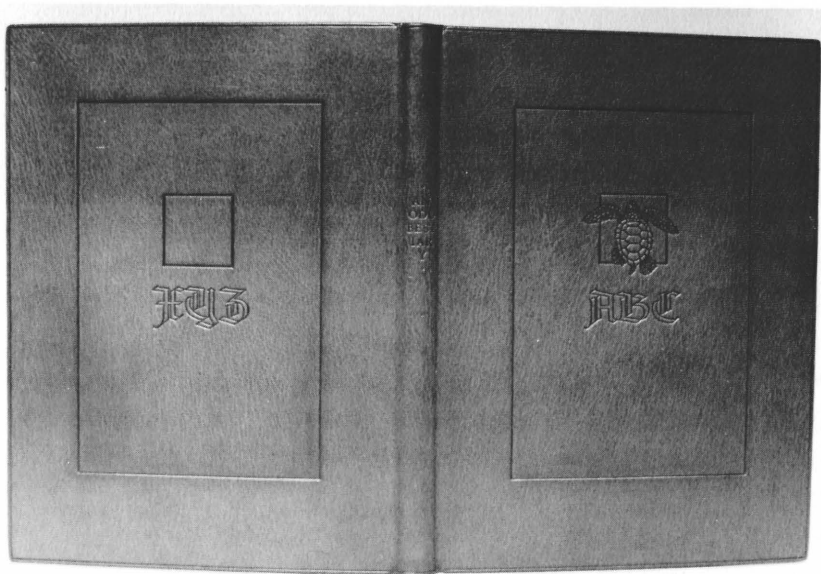
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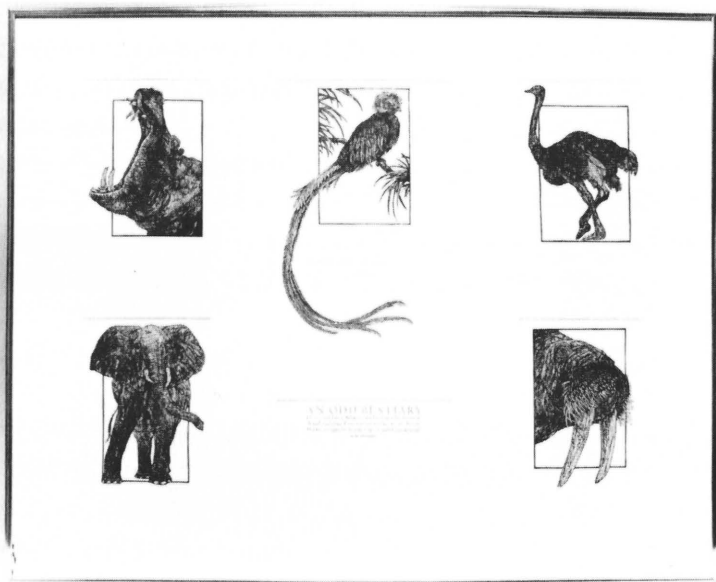
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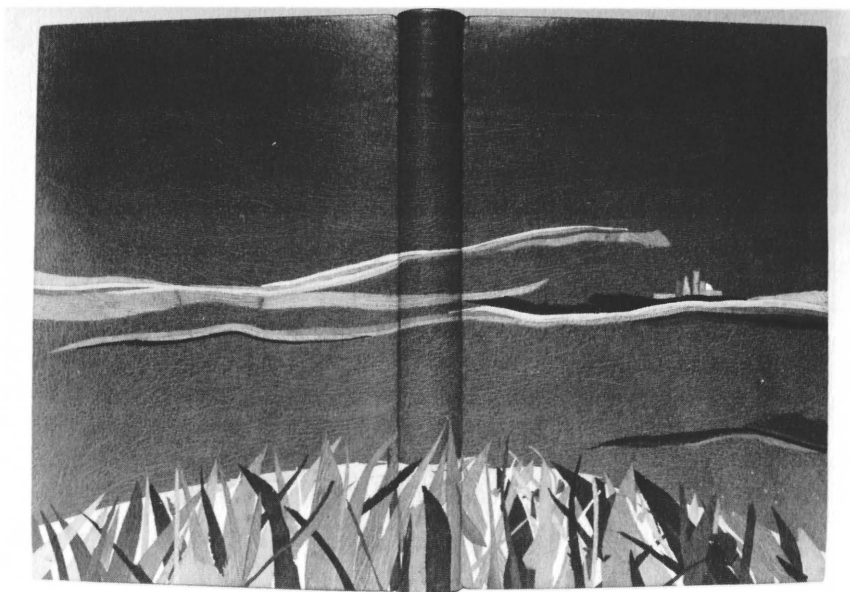


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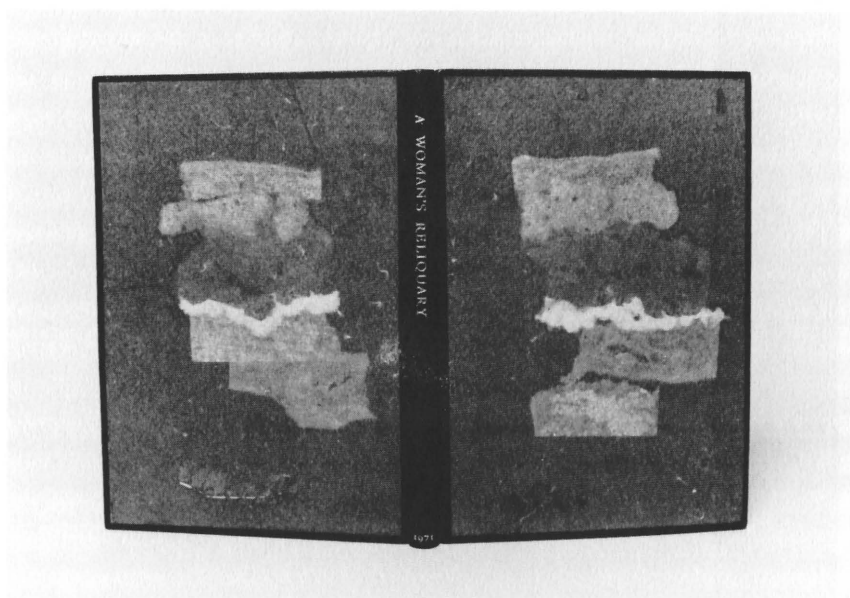


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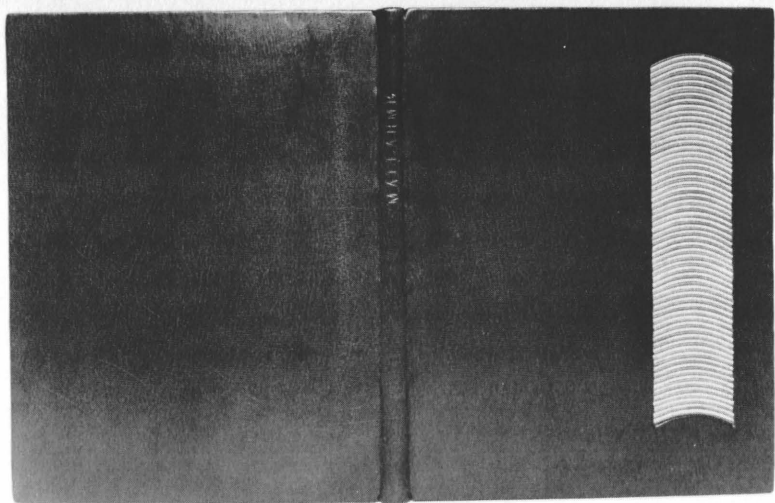
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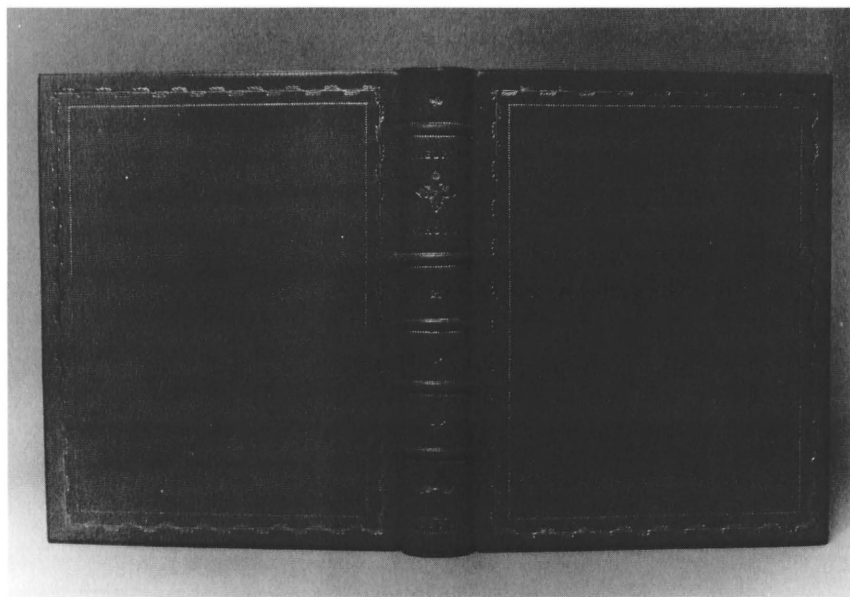
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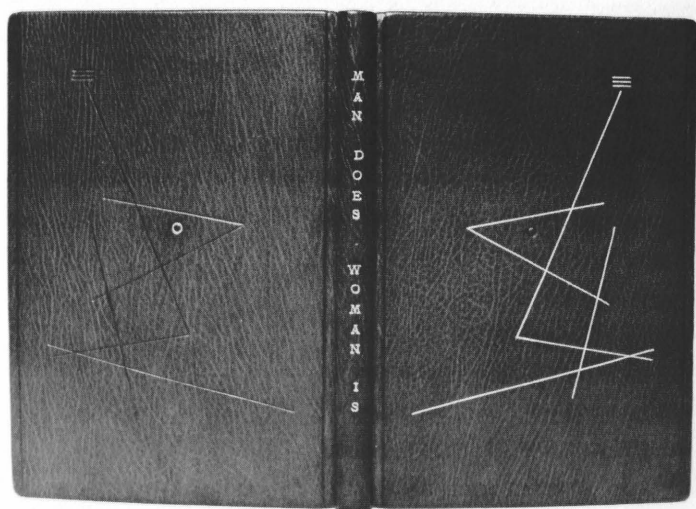
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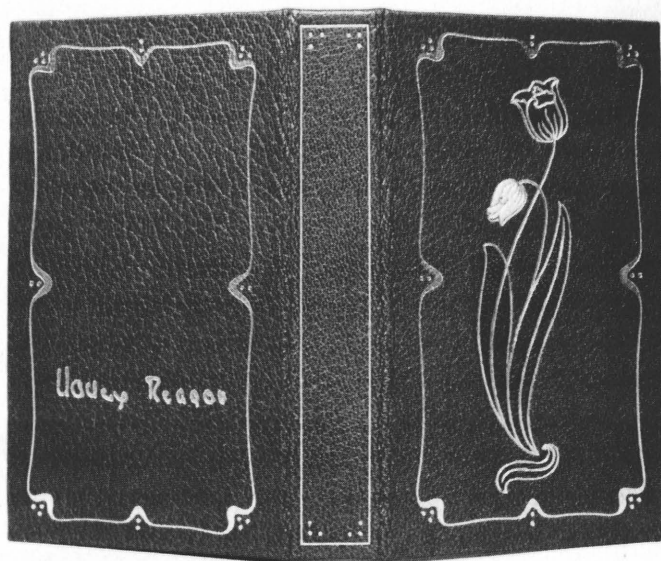
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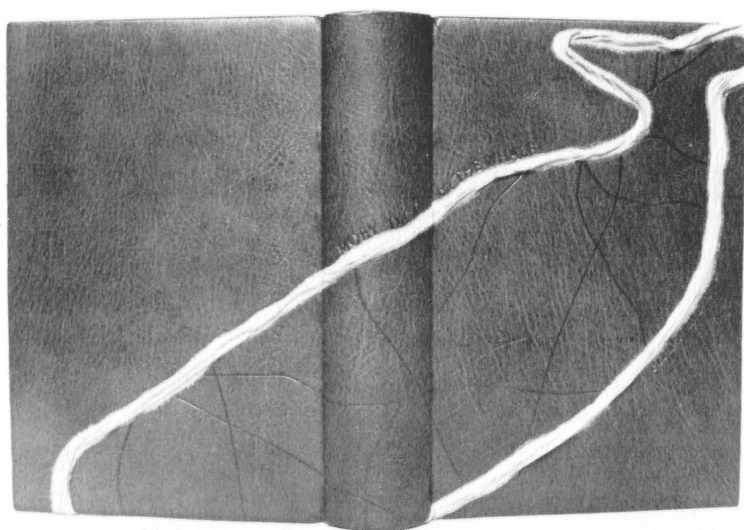
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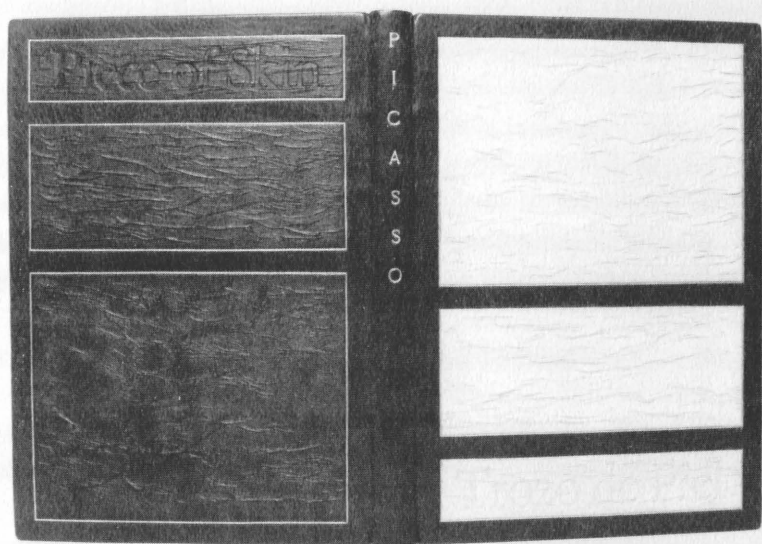
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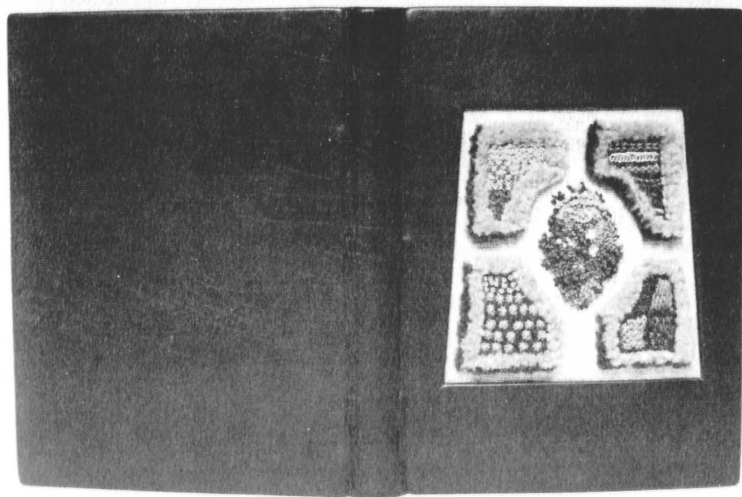
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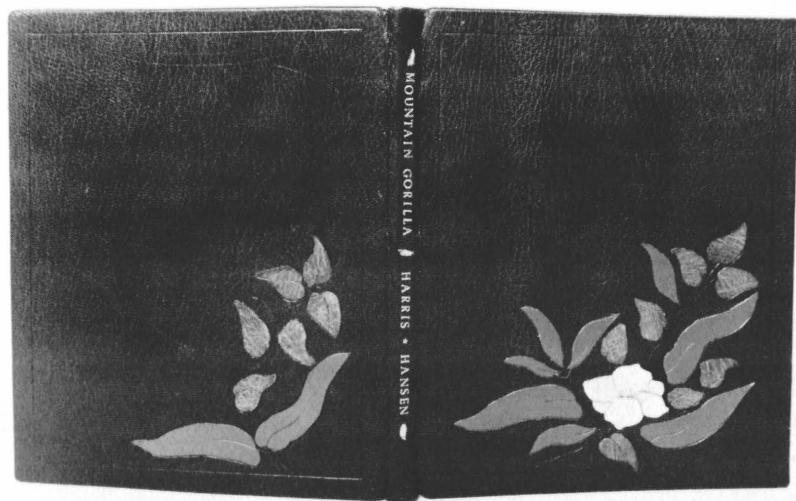
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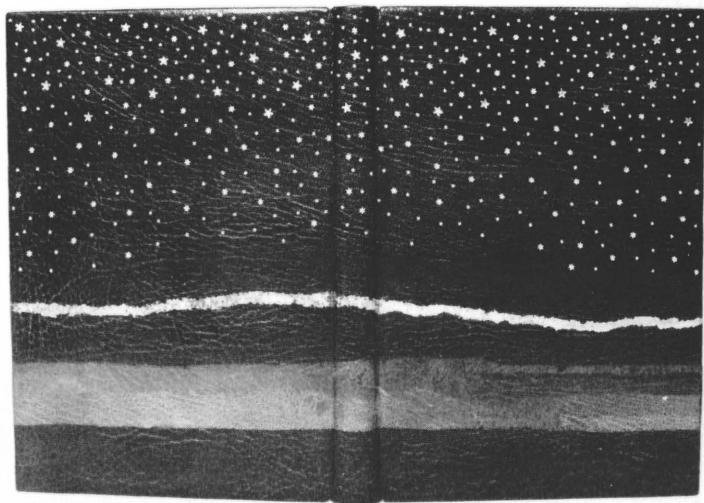
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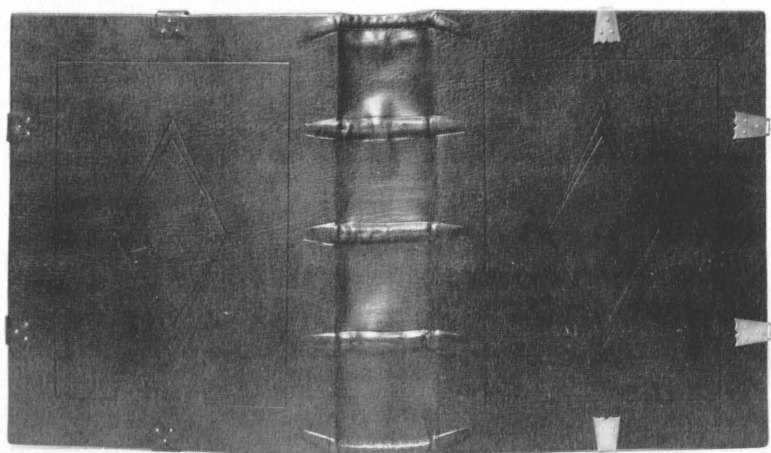
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dust is an accumulation of what? of things we don't know about things we breathe in and out every day eruptive things resting under polished floorboards secreted behind sunny wallpaper little creatures made of dust dwell in the dim corners of our bedrooms they hate the light hate to move only when local winds send them scurrying across the floor on soundless feet do we see them fallen from vigor they're growing always stronger bigger adding tips and tag ends another spire or bump here a knob or button there and always falling apart their members scattering in all directions til they disappear to exist they require the juncture of two firm surfaces something to brace their airiness against they're amorphous indistinct take the course of the lowest they'll outlast our days

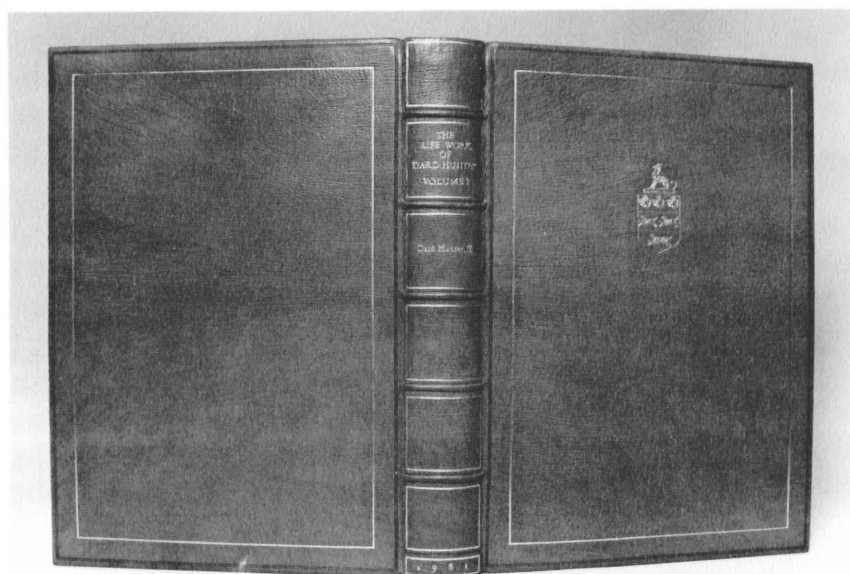
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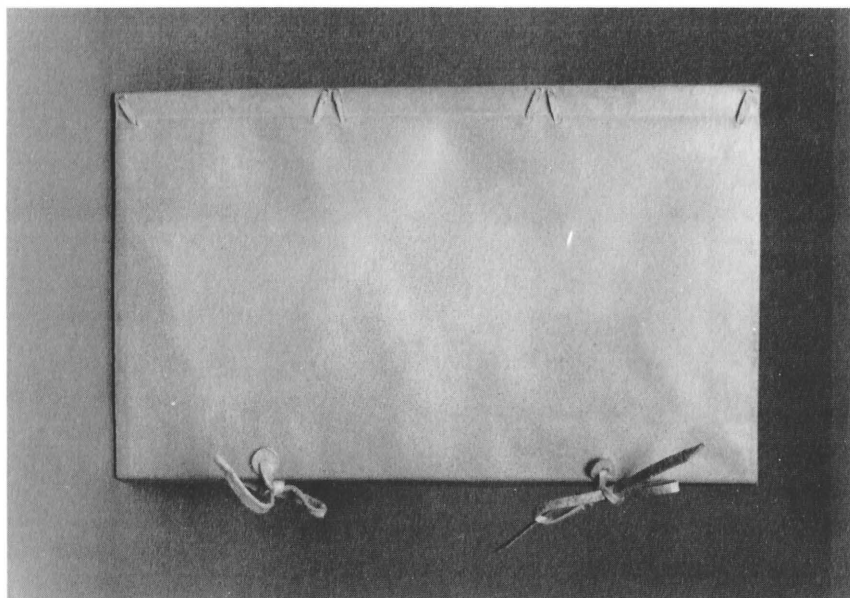
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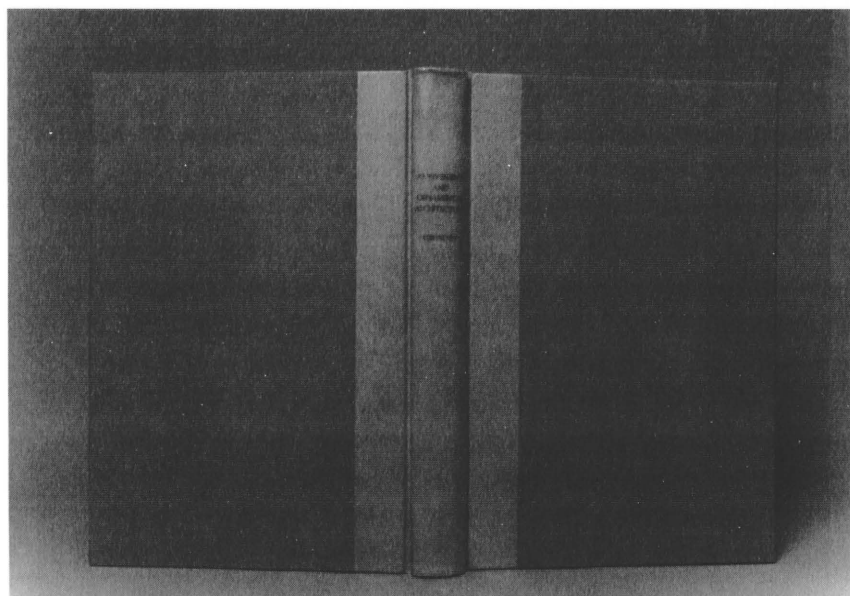
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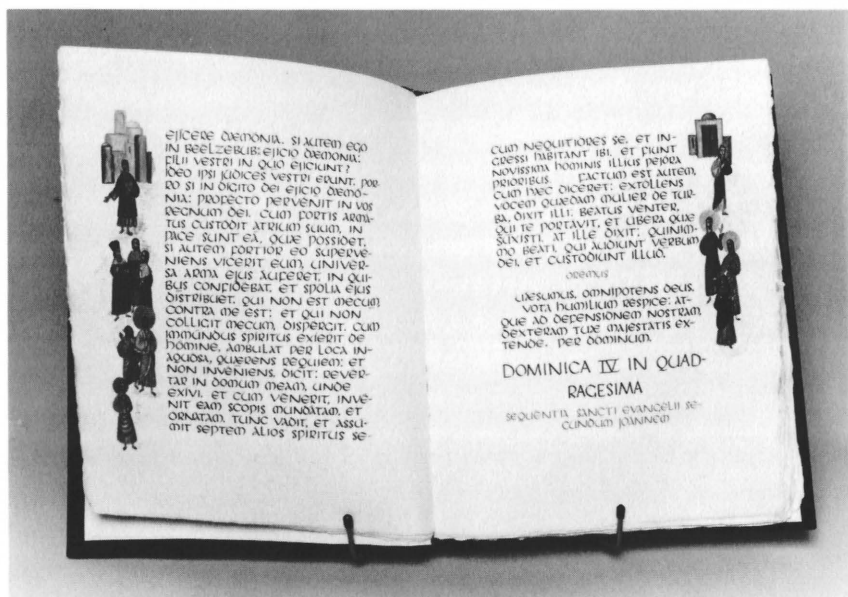
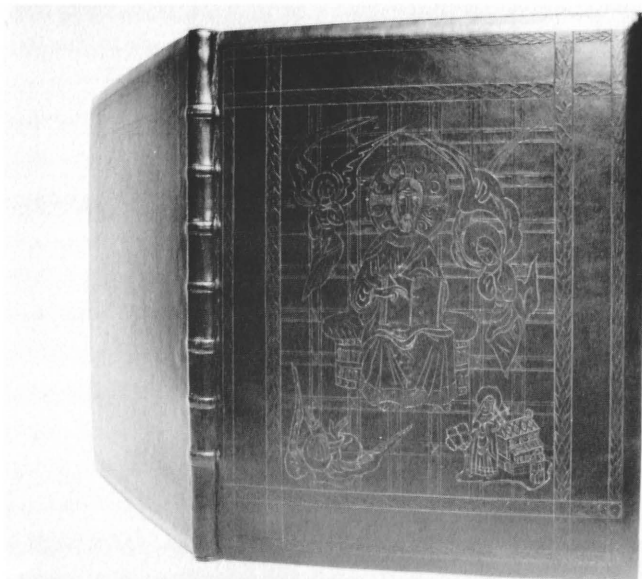
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26



27



ejicere demonia. si autem ego
 in beelzebub ejicio demonia,
 pili vestri in quo ejiciunt?
 ideo ipsi iudices vestri erunt. por-
 ro si in digito dei ejicio demo-
 nia: propecto pervenit in vos
 regnum dei. cum portis ar-
 tus custodit atrium suum, in-
 tice sunt ea, quae possidet.
 si autem portus eo superve-
 niens vicepit eum, univer-
 sa aedificia eius accipiet. in qui-
 bus conpidebat, et spolia eius
 distribuet. qui non est mecum
 contra me est: et qui non
 colligit mecum, dispercit. cum
 indubius spiritus exierit de
 homine, ambulat per loca in-
 quiora, quaerens requiem: et
 non inveniens dicit: rever-
 tat in domum meam, unde
 exivi. et cum venerit, inve-
 nit eam scopis mundatam, et
 ornatum tunc vadit, et assu-
 mit septem alios spiritus se-

cum nequitiores se, et in-
 gressi habitant ibi, et punit
 novissima hominis illius perdo-
 rationibus. factum est autem
 cum haec diceret: extollens
 vocem quaedam mulier de tur-
 ba, dixit illi: beatus ventris
 qui te portavit, et ubera quae
 sustinuit. at ille dixit: quinim-
 mo beati qui audierint verbum
 dei, et custodiunt illud.

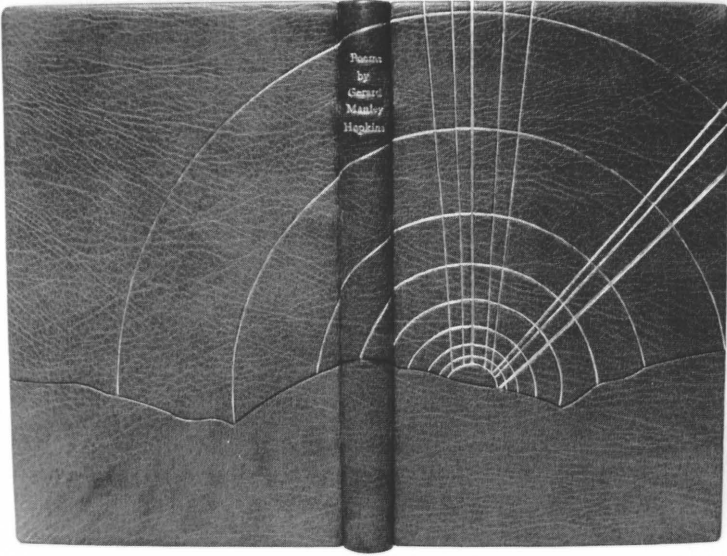
ODONTUS

URSUUS, omnipotens deus.
 vota humilium respice: at-
 que ad defensionem nostram
 septem tunc maiestatis ex-
 tende. per dominum.

DOMINICA IV IN QUAD-

RAGESIMA

SEQUENTIS SANCTI EVANGELII SE-
 CUNDUM IOHANNEM



THE NEW ENGLAND CHAPTER EXHIBITION / A Review /

Michael F. Robinson

The art of fine binding is alive and well in New England. The regional chapter's first exhibition, organized by a committee under the energetic chairmanship of David Bourbeau, is of such a high standard that this reviewer, for one, hopes it inaugurates an annual series.

I made the journey to Boston with some trepidation. The prospect of reviewing an open regional show gave little ground for optimism given the uneven quality of the juried 75th Anniversary show and the continuing debate on standards that seems to generate more heat than light. However, I had forgotten that Boston is one of the few areas in the country with a continuing tradition of fine binding. The ghost of John Ratcliffe, brought over in 1663 to bind the Eliot Indian *Bible*, may still haunt Cambridge, but the solid training in forwarding available from either the Harcourt Bindery or Arno Werner was clearly evident. I think there were almost no exhibitors who had not spent time with either at some stage in their binding careers.

Werner's flawless technique was displayed on a copy of *Kaethe Kollwitz – Drawings* bound in full vellum with a hollow back, smooth spine and taped fore-edge. The finishing was exquisitely simple with just a facsimile signature on the top board. Perhaps the other extreme was demonstrated by Samuel Ellenport, the New England Chapter chairman, who used one of the Harcourt Bindery's well-known dies to inlay the morocco covers of a silk-lined jewel box with an *art nouveau* tulip. This too bore a facsimile signature, that of the present First Lady. The 'James Galanos of binders' also displayed a concern for sound structure and clean solid forwarding. The Harcourt tradition continues in safe hands.

Easthampton, Massachusetts, must have the highest number of binders *per capita* of any place in the known world with six of the thirty-three exhibitors. Despite the geographic concentration there was no evidence of a school developing. David Bourbeau, Carol Blinn, and Gray Parrot are each established professionals with their own style. It is encouraging for the economics of the business that each was able to exhibit 'commercial work' and from widely differing types of patrons. Blinn displayed the original and Meriden Gravure's reproduction of her paste paper design for a Limited Editions Club publication;

Michael F. Robinson studied under Jack Maple and Jim Ware at Canterbury Cathedral Library. He is currently Head of the Rare Book and Manuscript Department for Phillips auction house in New York.

Bourbeau the binding on Alan James Robinson's *Bestiary*, designed using a blind Cheloniidae (for the uninitiated, a species of turtle) and the artist's monogram on crimson Niger goat, another demonstration of his subtle personal aesthetic; and Parrot exhibited a traditionally designed binding of full Niger goat over five raised cords. Dan Kelm, whose work I have not come across before, is an exciting new member of the group. His binding on a copy of Kierkegaard's *Fear and Trembling* was for me one of the highspots of the show: full black Niger goat with a band of red inlay extending laterally across boards and spine continued across the endsheets through a leather joint (anyone who can inlay a joint deserves praise). The edges and headbands were alternately black and gilt with a single gilt fillet down the spine to complete the design – an extraordinary display of artistry married to a virtuoso exhibition of skill.

My choices are personal. I have a preference for balance, which is not a synonym for symmetry, in the design of boards and spine separately and together. I also admit to a certain naive fondness for spines that incorporate a title. The works that most appealed to my eye were Catherine Costello's *A Woman's Reliquary*, the boards onlaid with a handmade paper of varying color and texture where design was carried through to the endsheets; Joseph Newman's *The World I Breathe*, blue goat with a horizontal inlaid band of earth colors and a floating band of gilt above, the whole *semé* with stars; and Peter Geraty's *Trozo de Piel* with square panels of onlay lettered in blind, somewhat reminiscent of the work of Anthony Cains.

Last, but not least, the catalog itself is a splendid memento, printed and designed by the Heron Press in an edition of 500 copies, each in differing paste paper wrappers made by various members of the New England chapter – a keepsake where quality does not belie my memories of the exhibition itself.

BOOK ARTS IN THE DELAWARE VALLEY, an Exhibition at
Swarthmore College, November 4, 1982 / A Review / *Michael Peich*

This exhibition brings together a collection of works that represent the contemporary book arts in the Delaware Valley. Whether by design or chance, the exhibit comes exactly 300 years after William Bradford, generally considered to be Philadelphia's first printer, is reputed to have come to the United States with William Penn. The technological changes that have taken place in the book arts in the intervening 300 years would undoubtedly baffle poor Mr. Bradford if he were to suddenly reappear and stroll into a contemporary printer's or binder's shop. Similarly, if the artisans represented in this exhibition had to employ the bookmaking techniques that early Philadelphians used, many contemporaries might seriously consider other outlets for their creative interests. Yet, despite the obvious differences in time and technology, Delaware Valley book artists in 1982 owe a word of thanks to, and are direct descendants from, their Colonial predecessors.

William Bradford, a young Quaker, set up shop in the congenial Philadelphia environs in 1685 and produced the city's first title in 1686, an almanac entitled *Kalendarium Pennsilvaniense*, or *America's Messenger*. Four years later, in 1690, Bradford, along with Samuel Carpenter and William Rittenhouse, established the first American paper mill near Germantown. But Bradford's stay in Philadelphia was to be a relatively short one. In 1692 he printed a tract for one of the quarreling contingents of the Society of Friends in Pennsylvania, putting him in disfavor with the controlling faction, which brought him to trial and temporarily closed his shop. He was eventually saved by Governor Fletcher of New York who brought him to that colony where, in 1693, he was appointed Royal Printer to the colony.

Despite Bradford's achievements on behalf of the book arts in the middle colonies, it was Benjamin Franklin who became synonymous with bookmaking in Philadelphia in the eighteenth century. Franklin's success story is familiar to us all and includes his achievements as a commercial printer, a newspaper publisher, and a successful bookseller. But he was also a man keenly interested in fine printing and numbered among his correspondents Baskerville and Bodoni (whose books he bought), as well as the French printer and typesetter François Didot, to whom his grandson was apprenticed. One

Michael Peich is a Professor of English at West Chester (Pennsylvania) University, and a private press printer.

need only look at Franklin's mature work for evidence of his developed typographic sense. More than anything else, Franklin was an innovative and entrepreneurial genius who responded to the significant events of his era; fortunately for us one of his first loves was printing.

Contemporary with Franklin were a group of German Baptists, called Dunkers, who had settled in Ephrata, near Lancaster, in 1732. Their desire to provide free religious books to poor Germans led to the establishment of a press and a paper mill. At one point the Ephrata Press was assisted by Christopher Sower, who had come to America in 1724. In 1738 Sower left Ephrata and moved to Germantown where he set up his own presses, and built a paper mill and a book bindery. All of his productions were in German and included a newspaper, almanacs, hymn books, and a quarto bible. When Sower died in 1758 he was succeeded by his son Christopher Sower II. The younger Sower expanded his father's efforts by casting type from matrices imported from Germany, eventually producing his own Fraktur mats from punches cut by two of his employees, Justus Fox and Jacob Bay. Both Fox and Bay later established type foundries of their own.

It wasn't until 1782, though, that the first American *Bible* printed in English was completed by Philadelphian Robert Aitken. Aitken's *Bible*, which was pocket-size, was not only an American first, it was cited by the Congress of the United States "as an instance of the progress of the arts in this country. . . ." In addition to his achievements as a printer, Aitken was also a much-respected binder, and the father of Jane Aitken, one of the first female printers in America.

The list of notable eighteenth-century Philadelphia book artisans could go on and on. But a disservice would be done if the name of John Dunlap were not mentioned. Dunlap was the man who worked late into the night of July 4th, 1776, completing the first printing of the *Declaration of Independence*.

During the latter part of the eighteenth century when Philadelphia was the seat of American government and the country's commercial center, the book arts flourished. Most tend to remember only the printers of this era, who numbered no fewer than twenty-five, but there were many other important book artisans as well. One was George Clymer who in 1814-1816 built an iron press, the Columbian, which had a plate large enough to print a newspaper page in one pull.

Among typefounders there were Fox and Bay, as well as John Baine, a Scotsman who cast type with his grandson. Even Ben Franklin got involved in making type when he bought casting equipment in France and set it up in Philadelphia for his grandson, Benjamin Franklin Bache. The foundry was never a success, but the equipment was bought in 1806 by Archibald Binney

and James Ronaldson, two Scots who established a foundry in Philadelphia in 1796. For many years Binney and Ronaldson remained one of the most successful and innovative foundries in America, in addition to designing some of the first distinctively American typefaces.

Papermaking had also become an established industry in the Philadelphia environs. In the 120 years after William Bradford and William Rittenhouse had established the first American mill, there were at least sixty mills located in Pennsylvania, most of them in the Philadelphia area.

Philadelphia's prominence, though, was to be short-lived. By approximately 1825 it was no longer the center for American bookmaking. Changes brought on by the industrial revolution, the development of a burgeoning commercial center to the north and the application of new technical and scientific knowledge had shifted book production to other centers, most notably New York City. Still, throughout the nineteenth and on into the twentieth century the Delaware Valley continued to nurture the book arts as witnessed by publishers like Curtis and Lippincott, type foundries like Lanston Monotype, and paper mills like Curtis in Newark, Delaware. The past twenty-five years, however, have been marked by technological innovations that have reshaped information transmission, and at the same time shaken many of the centuries-old traditions of bookmaking, most of which were nurtured in Philadelphia.

Book artisans have for centuries looked for methods that would simplify their tasks and at the same time reduce the cost of the finished product. One can easily trace this from setting type (which evolved from hand-set type, to linotype, to computerized typesetting) through every phase of book production. Yet with every innovation, especially those designed to reduce cost, there is the potential for a concurrent reduction in the product's quality. For example, when foundry type became too expensive and too time consuming to set, the linotype machine provided a solution for composition by allowing the compositor to literally cast an entire line of type. It was a tremendous breakthrough that speeded up composition and ultimately made it less expensive. But it also had its limitations. Once a line was cast, it was difficult to go back and make changes and corrections. Therefore, what the linotype gained in speed and cost reduction was, for many craftsmen, not worth the loss of flexibility and care that hand composition allowed. Too often expediency triumphed over care, resulting in a reduction in quality. Unfortunately, the gain/loss syndrome has become a familiar pattern in the book arts, especially in view of the developments in computerized typesetting and printing.

To their credit, most linotype operators were compositors skilled in rudiments like letter and line spacing. They may not always have been perfect

in their composition, but at least they knew better. Sadly, the same defense cannot be universally made for computerized typesetting, which has become little more than word processing. A digitally-mastered typesetting machine will do everything from justifying both margins to rearranging lines within a text. All the operator has to do is key in the data and the machine does the rest. It all sounds very simple, and it is. However, unless the machine has also been programmed to correctly letter space display type, to correctly word space textual material, or to correctly match complimentary typefaces, to name just a few processes, the price for efficiency and ease is a further diminishing of quality. The result is that the element of craft in bookmaking is replaced by speed and reduced cost, with savings in cost creating higher profits.

But what about the reader? Won't he/she detect the watered-down quality and avoid the inferior product? Some may, but the majority will not. It is no secret that we live in an epoch that no longer depends on printed materials as a source for its information or entertainment. Many among us find it more efficient to conceptualize, store and retrieve information in a data base that will display the material we need on a screen, or print it for us. Furthermore, we prefer to be entertained by visual representations (movies) or graphic challenges (Pac Man, *et alia*). The net result is that the public's standards in the book arts have eroded to the point where we will accept inferior typography, paper that disintegrates when exposed to the air, and that marvel of the late twentieth century, perfect bindings. In short, if we are concerned with profitability (whatever that means), and if we don't read a whole lot anymore, who cares if our printed material doesn't reflect the craftsmanship of a Bodoni, a Cobden-Sanderson, or a Bruce Rogers?

Well, there are many of us who do care about craftsmanship and who are interested in maintaining certain minimal standards of quality. The work which has been mounted in this display certainly underscores that belief. In this sense it has an obvious link with colonial Philadelphia since it continues a tradition of accomplished bookmaking in the Delaware Valley that was initiated by craftsmen like William Bradford and Benjamin Franklin.

Most of the book artisans in Philadelphia in the late eighteenth century put their skills to work in commercial productions like bibles, political tracts, announcements, paper money, and so forth. There were very few precious endeavors designed to attract the collector. Indeed, the first American attempt to produce a deluxe edition did not appear until 1807 when Philadelphians Fry and Kamnerer produced an edition of Joel Barlow's *Columbiad*. Eschewing preciousness, Philadelphia craftsmen dealt with the *practical* demands of an emerging society. Had there been an exhibition then of their efforts, it would

probably resemble the one we see here today, once again providing us with a link to the past.

Most of our exhibitors are engaged in practical craft work either on a full-time or part-time basis. A large number of them do it as a means of support, while others pursue it at a hobby level. Whatever their involvement, their work is guided by dicta that have provided a recognizable level of achievement within the craft. Despite this preference for established precedence, however, they are not antiquarians; many of them willingly utilize modern technology in their productions. What sets them apart from contemporary bookmaking, though, is their choice to be guided in their work by accepted *standards of excellence*. They view the book arts as crafts whose rudiments must never be forgotten.

What, then, of our exhibition? It is, above all, eclectic, representing a wide spectrum of the book arts. In this sense it is also egalitarian, which seems appropriate to the Delaware Valley, for it represents a multitude of levels of ability.

By far the largest single group displayed are the bookbinders, whose work can be broadly categorized into job, edition, and design bindings, although very few binders are limited to one category since they do work of all sorts.

The senior member of the commercial binders is octogenarian Richard Barnes who specializes in commercial and miscellaneous library bindings. In addition to his day-to-day work he has written a definitive study of gilding. Another commercial binder is Richard Lohwasser (Colonial Binding Company) who specializes in one-of-a-kind bindings and bibles.

The other commercial representative is Samuel Ellenport's Harcourt Bindery, which is a unique, late nineteenth-century shop. All the work at Harcourt is done by hand and utilizes turn-of-the-century technology such as machine-stamped dies which replaced the laborious and costly method of hand tooling. Two other binders, Tony Haverstick and Margaret Johnson, have done more traditional job work, but they are also accomplished restoration binders.

The goal of the restoration binder is to stabilize the deterioration of a volume, return it to usable condition, and retain its period look. It is an artfully inconspicuous, almost invisible blending of the old with the new. Tony Haverstick, who left the groves of academe at Millersville State College, is a full-time binder who does a considerable amount of restoration work. Fred Shihadeh is another restoration binder who began as a hobbyist. As his interest in his hobby grew, he decided to make the binder's pilgrimage to Ascona, Switzerland, where he studied his craft at the Centro del Bel Libro. His impeccable craftsmanship has firmly established him as one of the foremost restoration binders in the country.

One of the delightful curiosities of binding is the intricate tracing of student and teacher, which at times becomes almost biblical in its listing of descendants. This is particularly true in the areas of design and edition bindings. Many of the younger binders in this region were begat by Laura Young: Margaret Johnson and Benjamin Alterman for example. Still others are directly descended from Trudi Eberhardt, whose own bloodlines in Europe can be traced back through Arthur Hoopts, who was a student of Paul Kersten's. While this may provide interesting genealogy, the fact remains that this is precisely the way in which traditions are passed on and crafts are preserved.

These standards of careful craftsmanship are particularly evident in Fred Shihadeh's restoration work and his design bindings. The same is true for Benjamin Alterman who did an edition binding for the Pickering Press's *Words of the Masters*, but who also executed a unique design binding featuring mahogany boards.

Trudi Eberhardt is both an exceptional binder and a gifted teacher. Much of her binding explores the possibilities of combining paste papers and marbled papers with cloth and leather spines. Her teaching spans work with beginning students right through to maturing designers like Patricia Levinson. In Levinson's case the high standards that characterize the work of the teacher are readily apparent in the productions of the student.

There is one other category of binding represented in this exhibition, student work, a good bit of which has been organized by the Delaware Valley Bookworkers Association. Trudi Eberhardt has taught some of these binders, particularly Jane Aaron, Pam Rash, Don Rash (the bookbinder for the library at Haverford College), Jennifer Woods, and Mikko Boyarsky. Another student binder, Stewart Thomas, is a student of Patricia Levinson's while Sean Crowley has studied with Fred Shihadeh.

Protective enclosures are creations inextricably related to binding. These enclosures protect an item from abuse or loss, and are used in a variety of ways from conservation to storage. Richard Barnes and Pam Rash have exhibited standard examples of clamshells and slipcases while Benjamin Alterman has fashioned a book box out of Plexiglas. Patricia Levinson's cache-box and Samuel Ellenport's jewelry box represent two non-book uses for enclosures. More traditional applications of the enclosure are the eight pieces executed by Jennifer Woods and Jessie Ravage, both of whom do restoration binding for the Library Company of Philadelphia. Each piece of theirs represents one of the alternatives that can be used in conservation applications.

There are also a number of decorated and handmade papers on display. Many of these are integral to the binding process and are represented by the handmade marbled and paste papers used as endpapers and covers for bind-

ings. Only one person, Mary Phelan, has exhibited a miscellany of handmade paper.

Before leaving the subject of binding, one other book deserves particular mention. *A Collector's Guide to Bookbinding* was written by a bookbinder, Jamie Kamph, published by Oak Knoll Books, printed by Henry Morris, and bound by Fritz and Trudi Eberhardt, all of whom are Delaware Valley book artisans.

At its most basic level binding could be construed as nothing more than a process used to protect and gather the sheets of a printed work. In fact, some might argue that without printing, there would be no binding. Whatever one's attitude, this exhibition includes examples of both binding and printing.

If one were to ask ten people to define fine printing, it's safe to predict that there would be ten different answers. For some, fine printing is only that which is printed by letterpress, while others take that attitude one step further and insist that it must be done only on a handpress. Others define the term by hauling out sumptuously illustrated editions of *The Sonnets to the Portuguese* replete with decorative initials and borders, bound in full leather, and distributed by the Franklin Mint. And there are always those who insist that fine printing can only exist when hand-set types are printed on handmade papers in more than one color. In truth fine printing can be all of these (with the possible exception of the Franklin Mint), but generally it is more than the sum of these parts. It is a craft that requires the artisan to know type and to know how to effectively arrange it on a page. It requires that there be successful combinations of typographic layout with appropriate inks and papers. In addition, the fine printer must be skilled at printing a crisp, clean page, usually by letterpress. Above all, fine printing assumes that the craftsman has a basic knowledge of the standards of excellence in typography, tempered by a genuine concern for the construction of a printed object.

If it were possible to bestow the honor of Dean of Eastern printers, that mantle would comfortably fall about the shoulders of John Anderson, the proprietor of the Pickering Press. For more years than he cares to discuss, John has produced work that ardently adheres to the traditions of fine printing. Whether it is an announcement for a lecture, a program commemorating a celebration, or a full-blown book, one can always expect that a Pickering production will represent clean and consistent typography, as well as impeccable printing. This is particularly true of the book *Words of the Masters* which was written by John and printed by him. Since Benjamin Alterman bound the book, it, like *A Collector's Guide to Bookbinding*, is another example of a volume produced entirely by book craftsmen in the Delaware Valley. Anderson is successful because he combines the dicta of the masters of typography

with his vast knowledge of types, much of which has been gleaned from his association with Lanston Monotype, Victor Hammer, Hermann Zapf, and Arthur Rushmore.

Close attention should be paid to the work of Henry Morris and his Bird & Bull Press. Morris was a commercial printer for years, until he tired of making highly disposable paper products. Henry's interest in fine printing was sparked by a hobby interest in papermaking. As his interest, scholarship and personal involvement grew, he left the commercial world to devote his time to writing and producing books on the book arts. Over the years he has earned a deserved reputation as a superb craftsman and a publisher of important book-arts titles.

While John Anderson and Henry Morris are deserving of elder-statesmen status, Mary Phelan (The Irish Pig Press) is most certainly the talented newcomer. Phelan, who is an artist by training, studied printing and papermaking with Walter Hamady at the University of Wisconsin. Her work, which is technically sound, is characteristic of many of the young fine printers in America who are interested in producing finely designed and printed works of contemporary literature. In addition to printing books, Mary also makes paper and teaches printing and design at Philadelphia College of Art.

The other fine printer in the exhibition, Tom Whitehead, might be labeled a closet printer. During the day he is the curator of rare books at Temple's Paley Library, while in his spare time he issues books and ephemera under the Amber Beetle imprint.

Another form of book is represented by artist's books, or bookworks, which use the book format as a medium for artistic expression. Bookworks are not books in the traditional sense, largely because the emphasis is on the artistic content and not words or typography. The "books" can be anything from a series of montages stapled together, to elaborately boxed suites of prints, usually issued in editions of 1-40 copies. In his productions the artist attempts to make his/her art more personal and accessible by taking it off a wall and putting it into the hands of the viewer. Dan Tucker Bookworks, which is run by its namesake, has created a number of bookworks titles over the years, including several titles under the old imprint of Turtle Island. Tucker's books feature original works of art, usually prints, in combination with minimalist writing, all of which is carefully and painstakingly crafted in a tradition congenial with finely printed books.

Martha Carothers, who teaches printmaking at the University of Delaware, used a traditional book format for her visual images. Although her medium is different, her bookworks share a kinship with Dan Tucker's.

Gary Frost, on the other hand, has created a unique object in his phone booth, a creation that might be more appropriately called an experimental structure, or perhaps even a booksculpture. His work is an interesting departure from his vocation as a conservation binder at Columbia University.

Although calligraphy is the last category to be treated, it is certainly not last in importance, since the calligraphic arts are among the earliest of all the book arts. At its best the calligrapher's graceful letters unobtrusively illuminate the words of a text in much the same way that successful typography quietly enhances textual matter on a page. Fritz Eberhardt is one of the most accomplished calligraphers in this country, although he is perhaps better known, with his wife Trudi, as a master bookbinder who studied binding in Leipzig with Ignatz Wiemeler. In addition to his work in binding he managed to study calligraphy with Rudolph Spiemann, who had been a student of Rudolph Koch's, and to cultivate a friendship with Hermann Zapf, certainly the greatest type designer of this era. From these influences, and years of labor, Mr. Eberhardt has developed a modernist calligraphic style in which the emphasis is on the letterforms and their typography. The true measure of the success of his work is the way in which the reader is casually drawn into the text through the simplistic, subtle beauty of the letterforms.

Echoes of this modernist style can be seen in Pam and Don Rash's calligraphy, while at the other end of the calligraphic spectrum is Anthony Kadysewski's work, which is more traditionalist in nature. In much the same way as Edward Johnston or Donald Jackson, Kadysewski uses traditional letterforms and patterns, employing decorative patterns at the borders. Yet another calligraphic departure is Stuart Thomas' work, a kind of California-modernist approach in which the decorative quality of the letterforms is enhanced by color.

We live in a region that is rich in cultural history and tradition, a segment of which is made up by the book arts. The work displayed here is on the one hand easily traced back to our regional roots. Yet, the greater traditions of bookmaking, which pre-date our regional associations, are also happily apparent in this body of work. Possessed of these qualities of excellence this exhibition is a joyful and necessary reaffirmation of the talents of true book craftspeople.

General works:

- Richard Lohwasser. *The Art of the Book*. Plate 1
- Tony Haverstick. Manuscript Book (front)
- Margaret Johnson. Photograph Album (left)
- Richard Barnes. *Gilding and the Making of Gold Leaf* (right) Plate 2

Designer bindings:

- Benjamin Alterman. *The Words of the Masters* by J. Anderson (back)
- Fred Shihadeh. *A Posy of Rhymes* by T.S. Moore (left)
- Old London Street Cries* by A.W. Tuer (center)
- Patricia Levinson. *Further Poems of Emily Dickinson* (right) Plate 3
- Trudi Eberhardt. *Erklärung von Virginia*. Calligraphic titles by Fritz Eberhardt. Plate 4

Protective enclosures: Plate 5

- Jennifer Woods and Jessie Ravage. Eight protective cases and conservation bindings from the Library Company of Philadelphia

Student bindings:

- Don Rash. *I Ching* (left)
- Pam Rash. *About Alphabets* by H. Zapf (center)
- Mikko Boyarsky. *Theosophy of the Rosicrucians* by R. Steiner (right) Plate 6
- Jane Aaron. *The Spell of the Yukon* by R. Service (left)
- Stewart Thomas. Blank book (center)
- Shawn Crowley. Blank book, papers by Crowley (right) Plate 7

Fine press printing: Plate 8

- Tom Whitehead, Amber Beetle Press. *Peloni's Nightmare* by M. Whiteman (left rear)
- John Anderson, Pickering Press. A page from *The Words of the Masters* by J. Anderson (right rear)

Title from *The Words of the Masters* (right front)
Mary Frances Phelan, Irish Pig Press. *A Collection of Muddy Thoughts* by M.
Phelan (left front)

Artists' Books:

Plate 9

Martha Carothers. *The Circus Wagon* (left rear)

Dan Tucker and Claire Owen, Dan Tucker Bookworks, *Waterline* (front). Box
for *Waterline* (right rear)

Calligraphy:

Plate 10

Anthony Kadysewski. *The Wages of Sin*.

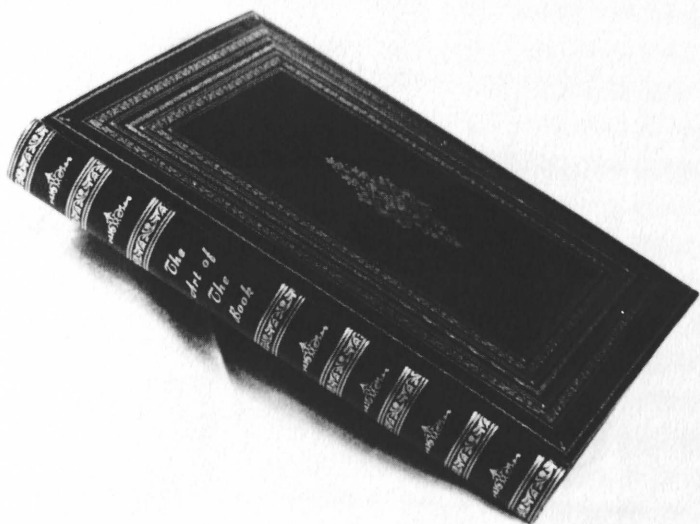


Plate 1

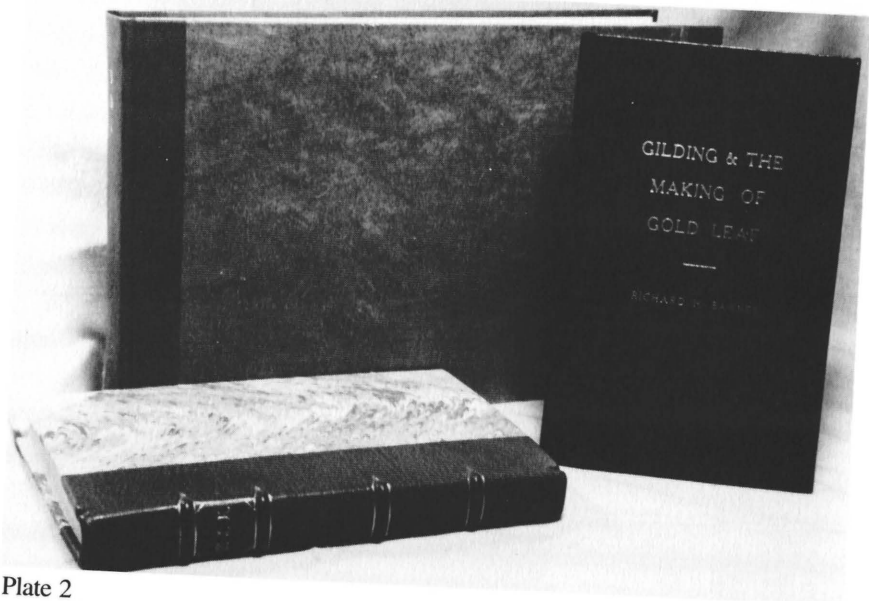


Plate 2

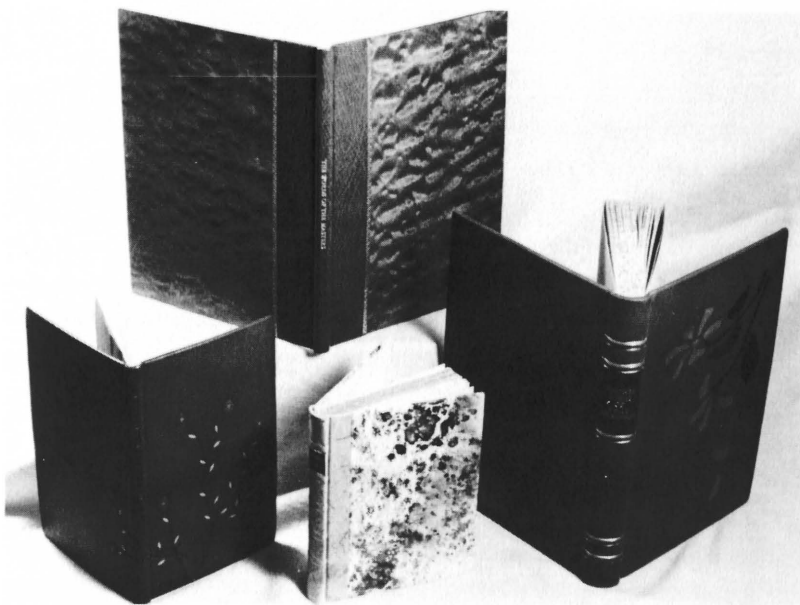


Plate 3

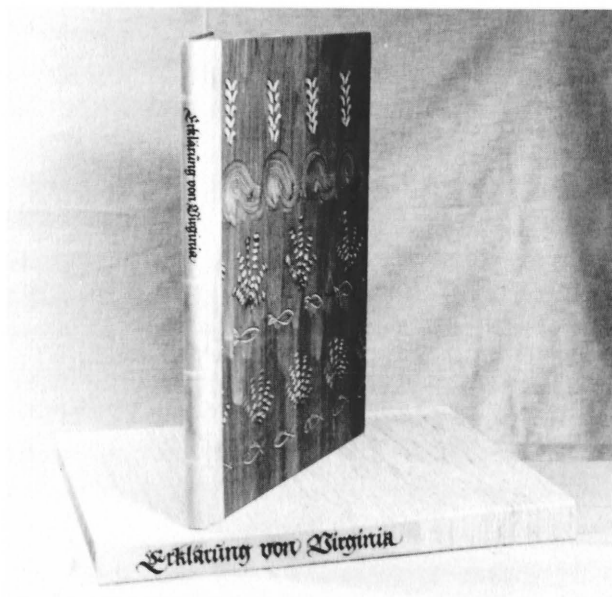


Plate 4

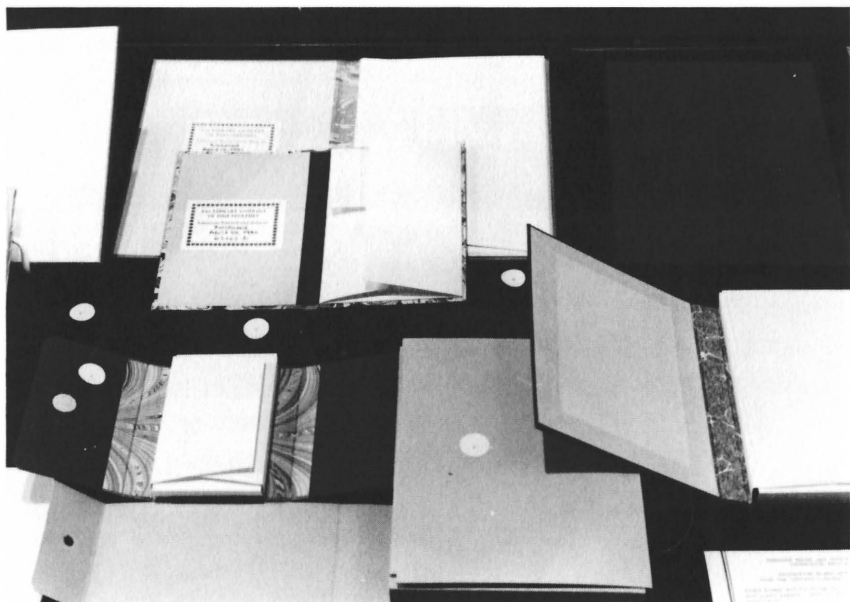


Plate 5

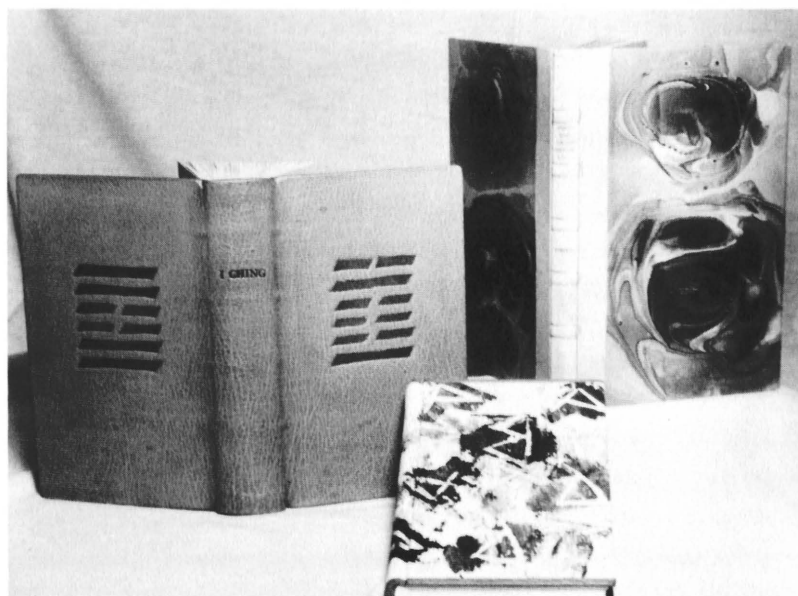


Plate 6



Plate 7

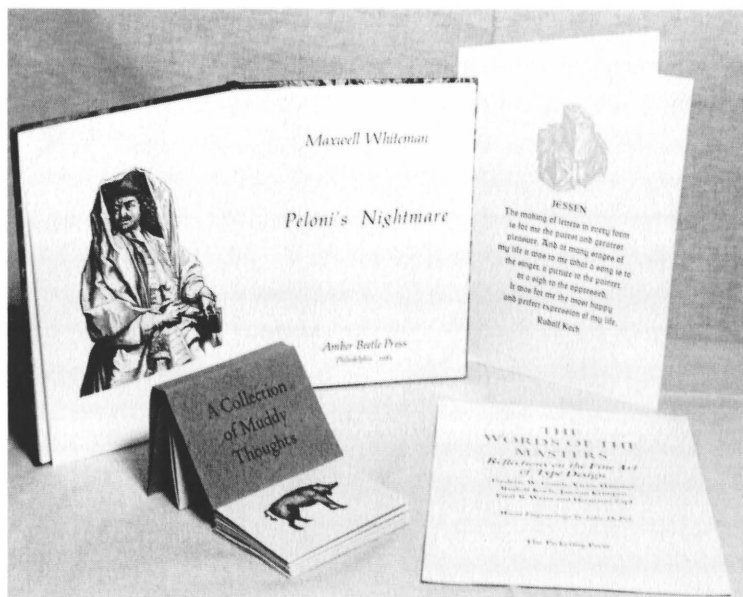


Plate 8

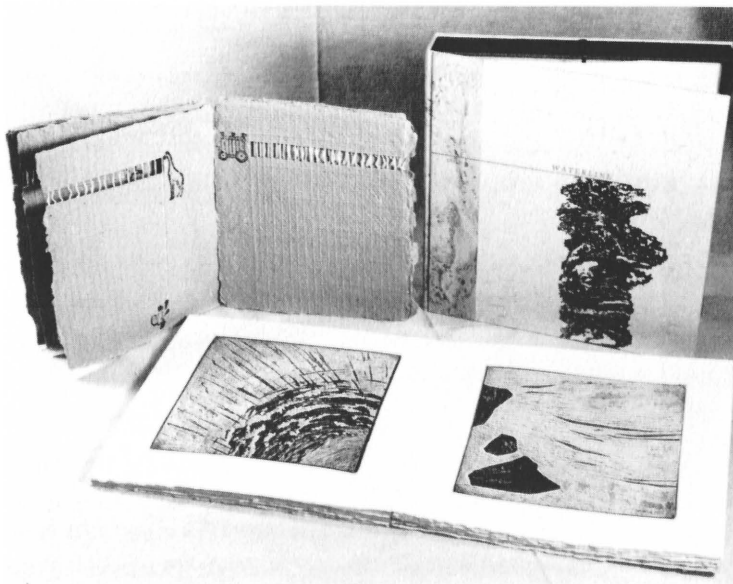


Plate 9



Plate 10

GÉRARD CHARRIÈRE, FINE ART BINDINGS / A Review /
Carol Joyce

"Fine Art Bindings" on view at The Metropolitan Museum's Thomas J. Watson Library from November 30th through December 31, 1982 featured a retrospective of work by Gérard Charrière in the second annual exhibition of the Guild of Book Workers at the library.

The nineteen books exhibited and a fully-illustrated catalog document Charrière's work over a seventeen-year period. The earliest design binding *En 33 Morceaux* (Char) dates from his student days at the Lycée Technique Estienne, Paris. Six of the books on display had never before been exhibited. Among them is a letterpress book, *Dildoides*, with the seventeenth-century text by Samuel Butler reprinted in 1980. In this book three drawings of Charrière's were made into etchings. After printing, he hand colored all the plates for the edition. *Dream Landscape*, a one-of-a-kind artist book presents his drawings in mixed media which uniquely incorporate stamped images made with bookbinding tools. These two books indicate his total involvement with the art of the book. Both content and binding design were shaped by the artist.

Most of the books exhibited were selected by Charrière for binding. The choice of historically significant texts appropriate for rebinding is a measure of his acumen. The book is the starting point for his artistry in which the interior literary and visual content are unified with the exterior form. Surrealism is represented in books illustrated by the painters, André Masson and Wilfredo Lam, and in others with texts by the poets, René Char and Paul Eluard. *The Sonnets to Orpheus* by Rainer Maria Rilke, *Welcome Home Lovebirds* by Jim Dine, and an untitled collaboration between Picasso and Jean Cocteau are an indication of the illustrious base on which Charrière builds his art.

His training in France is evidenced by the overall sense of refinement in binding style. The cover for *Toro* (Leiris/Masson) makes use of a rough material, nails, and an intense shade of red to convey the brutality associated with a bull fight, but the result is exceedingly pleasing to the eye and thoroughly integrated with the book.

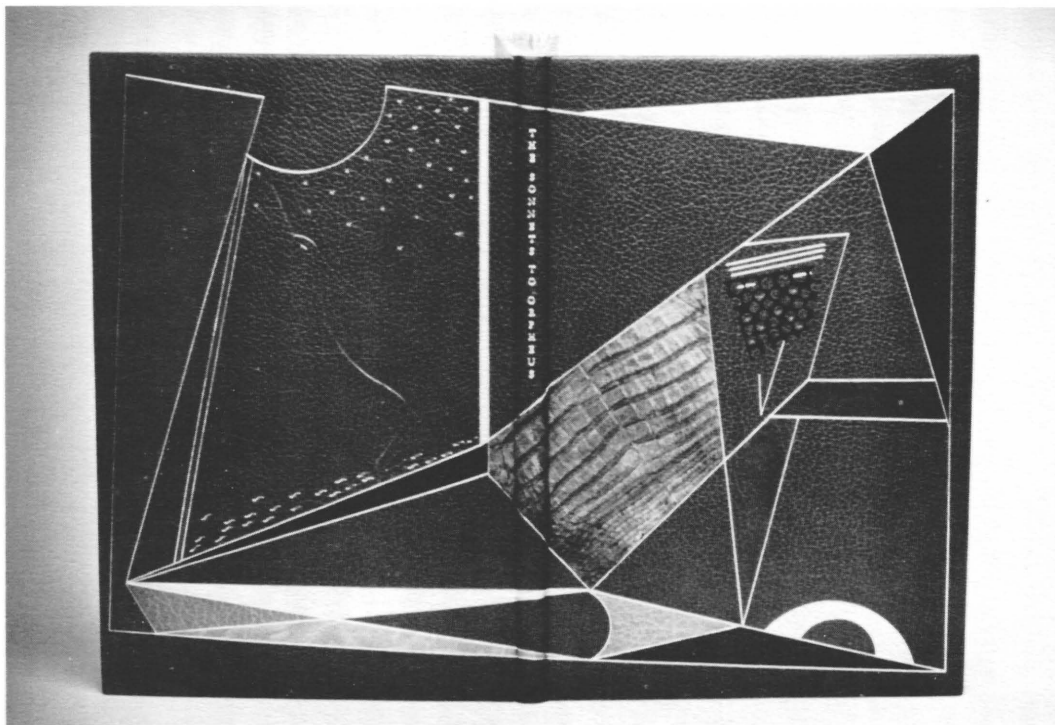
Nothing can describe the exciting, if classical, use of color by Charrière. The juxtaposition of yellow, red, pink and blue on *Entretiens* (Lefèvre/Val-

Carol Joyce is a hand bookbinder and proprietor of Academy Books and Bindery, Stockton, NJ.

éry), for example, is never harsh. The showcase of colorful bindings resembled fine jewels which vibrated under the display lights.



Gérard Charrière at work in his studio. (Photograph ©Joel Gordon 1982)



The Sonnets to Orpheus. Rainer Maria Rilke; illustrated by Kurt Roesch. Translated by M.D. Herter Norton. New York, Wittenborn, 1944. Original engravings signed by Roesch; one of an edition of 35 numbered copies on Arches. Ultramarine morocco; multicolor onlays; gold and oeser tooling. Bound 1982. 380 × 270 cm. Lent by the Southern Methodist University, Dallas, Texas. (Photograph ©Joel Gordon 1982)

BOOK REVIEW / *Daniel P. De Simon*

A Collector's Guide to Bookbinding, Jamie Kamph. New Castle, Delaware: Oak Knoll Books, 1982. Printed at the Bird & Bull Press and bound by Fritz and Trudi Eberhardt. Limited to 250 copies, 8vo, 40 pp. Published at \$75.

A Collector's Guide to Bookbinding is a well-planned and organized book which is successful in meeting its modest goal of informing the book collector about the restoration and rebinding of books. Mrs. Kamph begins her work with a discussion of how to select a binder, the questions to ask and the signs to look for when making a choice of craftsman. This introduction is followed by a simple yet effective description of how a book is constructed using a sixteenth-century binding as a model. Making this description enables her to integrate information about the construction of books and the process involved in rebacking a book, fixing the head bands and corners, and in the general restoration of the book to reflect the period in which it was printed. She concludes this section of the book with a realistic breakdown of how cost of rebinding is determined and provides the collector with a list of questions he should ask so a satisfactory agreement with the binder is achieved.

Mrs. Kamph has written an equally informative chapter on fine binding beginning with a definition that fine binding is a product of its times and must respect the integrity of the text and demonstrate the personality of the binder without losing sight of the desires of the collector. Her discussion of forwarding and finishing is replete with examples of how one can evaluate craftsmanship and with technical descriptions of the building process of quality finish work. She ends the chapter with a note on design and stresses that thoughtful consideration on the part of both the collector and the bookbinder is an important element in the process of fine binding.

Other pleasing aspects of the book are the line illustrations which show how a book is constructed, the process of repair, and the workmanship required for fine binding. Mary Tottoroto, the illustrator, has made an important contribution to the usefulness of this book. Also included is a glossary of terms and the page numbers where definitions can be found. As one might expect this book is finely printed and well made so as to respect the "integrity" of the text. In concluding I would like to add that what comes through so clearly

Daniel P. De Simon is a New York rare book dealer, and a member of the Antiquarian Booksellers Association of America.

in this book is Mrs. Kamph's voice, the voice of an experienced binder attempting to articulate her feelings about her craft and stressing that it is a collaboration between binder and collector which produces a successful binding project.

NECROLOGY – MARY L. JANES / *Laura S. Young*

Mary Janes, a semi-professional calligrapher, joined the Guild of Book Workers in 1950 and was an active, loyal and interested member until her death on July 3, 1982. She served as chairman of the Supply Committee for four years (1955-1959) and was always willing to lend a hand with short-term special assignments. She was a faithful attendant at Guild meetings and a consistent exhibitor in Guild shows.

Her particular interest was the Italic hand which she studied with the well-known calligrapher and teacher, Paul Standard, in New York City. In addition to being an accomplished practitioner she was a serious student of the history of the Italic hand. In this connection she met and corresponded with a number of well-known calligraphers, Alfred Fairbank among them.

She was born in Newport, Rhode Island, on June 19, 1907. Her early education was in the Newport public schools and during her high school years she also studied painting and drawing at the Newport Art Association. She received an A.B. degree from Rhode Island College and a Master's from Teachers College at Columbia University in New York.

Her professional career was in the field of elementary education. A short time after graduating from Teachers College she accepted a position at The Chapin School in New York City where she taught in the Lower School until her retirement in the mid-seventies. In the course of her teaching she introduced her students to the Italic hand and on at least one occasion exhibited a number of examples of their work in a Guild show.

She was a member of the first Girl Scout troop in Newport and possibly has the distinction of being the only GBW member to attain the rank of Eaglet – the Girl Scout equivalent to the Boy Scout Eagle.

Upon her retirement she returned to her native Newport where she devoted her time to various historical, charitable, and religious activities along with assisting her sister in her business.

She was a warm, friendly person who had a sincere interest in people. She is, and will continue to be, missed by all who knew her.

* * *

Laura S. Young, hand bookbinder, conservator/restorer and teacher, practised in New York City for thirty-five years. A former president of the Guild of Book Workers over a period of nineteen years, she is now retired and lives in Craddockville, Virginia.

I am very grateful to Mary Jane's sister Amy (Mrs. Carl Bare) for furnishing me with much of the information in this article.

The Guild of Book Workers, Inc., 521 Fifth Avenue, New York, NY 10175, a non-profit organization, publishes for its membership the biannual *Journal*, bimonthly *Newsletter*, and up-to-date lists of supply sources and study opportunities. Its members are also invited to participate in tours, exhibitions, workshops, and lectures sponsored by the Guild. Dues cover the fiscal year July 1 through June 30, and are tax-deductible. Checks and money orders should be payable in US dollars.

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